

Amateur CINE WORLD



NINEPENCE



The
AMPRO
NEW LIGHTWEIGHT

Stylist

16mm. SOUND PROJECTOR

- FOR EDUCATION
- FOR ENTERTAINMENT
- LIGHTWEIGHT AND STREAMLINED
- WONDERFULLY QUIET OPERATION
- SUPERB SOUND
- LOW PRICE

The last word in 16mm. Sound (and Silent) Projectors. It's streamlined, lightweight and compact in one case, 750 or 1,000 watt illumination.

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New streamlined Mains Transformer £11-10-0

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You will be amazed and delighted with the Ampro "Stylist" projector. Built to last a lifetime.

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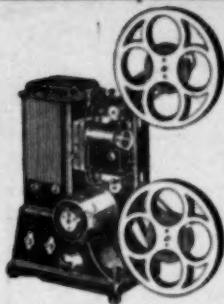
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WALLACE HEATON Ltd

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8mm., 200w. lamp	9.5mm., 100w. lamp
AC model	£26 0 0
AC/DC model	£29 0 0
Dual 9.5/16mm.	

With 100w. lamp—

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9.5mm., 250w.	16mm., 250w.
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Any model can be supplied with 900ft. spool arms	

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Specification includes : Kern anastigmat lens, turret head, variable speeds 8-64 f.p.s., single shot, reflex focuser, parallax compensated finder, frame counter and automatic threading. Prices :

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Filmo 70, f/3.5 lens	£32 10 0

Kodak 8B Junior, f/1.9 lens	£40 0 0
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Filmo 70D, f/2.9 lens	£99 10 0
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Kodak 20, 200w. lamp	£15 0 0

Keystone L.8, 500w. lamp	£30 0 0
Kodak 70AR, 500w. lamp	£33 0 0

G.B.-B. & H. 606, 400w. lamp, case	£55 0 0

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Pathescope 200B Plus	£29 10 0

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Kodak D, 300w. lamp	£27 10 0

Kodak EE, 300w. lamp	£35 0 0
Siemens Standard, 200w. lamp	£38 0 0

	£38 0 0
Specto E, 250w. lamp	£37 0 0

Bolex G.3, f/9.5/16mm.	£80 0 0

16mm. Sound

GebeScope L.516	£85 0 0
Ampro Y, single case model	£87 10 0

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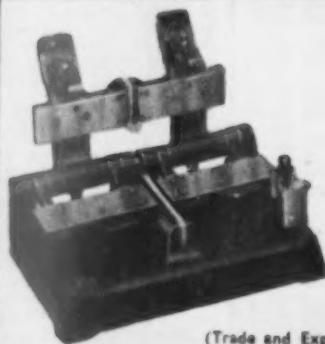
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Standard Model

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ideal for Home use; compact; 300 watt amp; complete with speaker, etc.

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£3 down and 24 months at £4-9-2 per month

Full Details from:

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mm. G.B.-Bell & Howell (400 watt), with fitted case	£64 3 4
mm. Specto (Silent)	£36 0 0
mm. Pathé "Gem" (Silent)	£40 0 0
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CINE APPARATUS CATALOGUE

8-page fully illustrated catalogue containing details of Cameras, Projectors, and all Accessories.

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STREET, W.I.

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mm. Cine Kodak, f/3.5 lens	£21 10 0
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m. Cinemaster, f/2.5 coated, 4 speeds	£32 10 0
mm. B. & H. 70DA, turret, 3 lenses, bronze	£235 0 0
mm. B. & H. 70DA, turret, 3 lenses, black	£135 0 0
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mm. Ensign Kinecam, f/2.6 Cinar	£32 10 0
mm. Kodak B, f/3.5 lens	£22 10 0
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16mm. 100ft.	£2 3 9

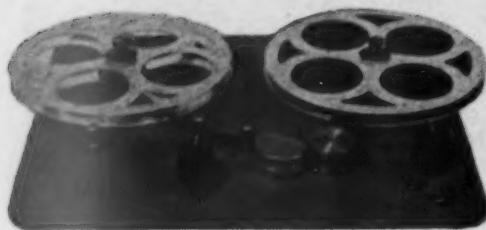
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REVOLVING LENS TURRET. 3 lenses of different focal lengths permit long shots, medium shots or close-ups from one position. Change over of lenses is instantaneous. **AUTOMATIC DAYLIGHT LOADING.** Film is simply threaded in—the motor does the rest. The film even forms its own loops. **MULTIFOCAL VIEWFINDER** gives razor sharp field of view for 15mm., 1", 2", 3", 4" and 6" lenses. **PARALLAX CORRECTING DEVICE** guarantees any subject not less than 20° from the camera is correctly located in the frame. **SWISS PRECISION BUILT MOTOR** made like a fine watch. Responsive and flexible. Starts instantaneously—stops dead. Every single frame is always properly exposed. **SINGLE FRAME OPERATION** for stills and animation sequences. **HAND CRANK** for forward or reverse for special fades. **ALL SPEEDS** from 8-64 frames per second. **FOOTAGE COUNTER** adds or subtracts in forward or reverse. **FRAME COUNTER** for use in fades, dissolves, super-impositions, etc.



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8mm. — 9.5mm. — 16mm. REVERSAL
SUPER PANCHRO



Now available in 3 sizes, the BAUCHET
CINE FILMS

combine latitude and colour correction with
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The anti-halo backing cuts out all "flaring"
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Prices Exclusive of Processing :

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Tins of 3 Films 30ft. x 9.5mm. ...	18	3
Spools of 50ft. x 16mm. ...	21	10
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(Including Purchase Tax)

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REVERSAL FILMS

25ft. D. 8mm. 4/4 (including splitting). 30ft.
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5-10 DAY SERVICE

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16mm. Specto, standard model, 400ft.	£26	0	0
16mm. Specto, educational, 250 watt	£43	0	0
9.5mm. Pathé "Gem", 900ft. arms ...	£33	0	0
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8mm. Kodascope 8/30, 100 watt ...	£15	0	0
8mm. Keystone, 300 watt, as new ...	£28	10	0
8mm. Specto, 200 watt, shop soiled ...	£32	0	0

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NEW PROJECTORS

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9.5mm. Dekko, 500 watts ...	£48	0	0
9.5mm. Pathé "Ace", latest model ...	£5	17	0
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8mm. G.B.-Bell & Howell 606, 400w.	£57	0	0
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8mm. Agfa "Movex", f/2.8 lens, case, as new ...	£19	0	0
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8mm. G.B.-Bell & Howell "Sport- star", f/2.5 lens, 4 speeds. New ...	£53	15	0
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9.5mm. Dekko, f/2.5, 3 speeds, as new ...	£25	0	0
9.5mm. Eumig, f/2.8, coupled photo- cell, case ...	£18	10	0

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Sofil 16mm. Minor
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£99, Complete.

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THE SOFIL MINOR—recently introduced by a well-known manufacturing firm, the SOFIL is the answer to high performance combined with REAL portability. No larger or heavier than a standard typewriter—entire equipment including speaker, amplifier, projector leads, and transformer packs into a SINGLE CASE 11" x 11" x 9", and weighs under 26 lb. The quality of sound and brightness of projected picture is truly amazing, and projector is extremely quiet running and simple to operate.

TWO MODELS ARE AVAILABLE—'MINOR', single case, 4 watt output ... £99 0 0

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Descriptive leaflets and details of our terms with pleasure.

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Ever Ready case for Movex 8L £4 14 0 inc. P.T.

*Descriptive Leaflets
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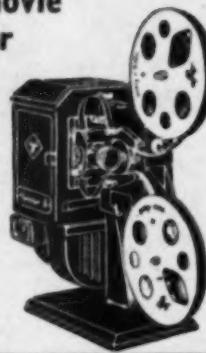
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TWO NEW



WINNERS!

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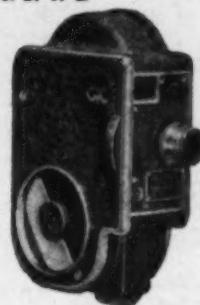
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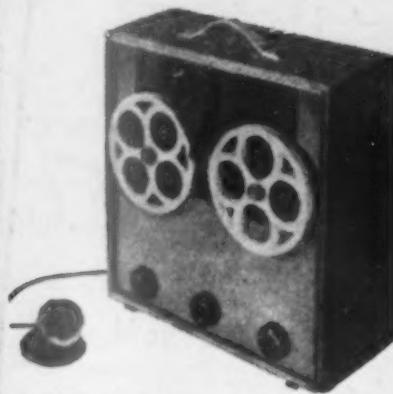
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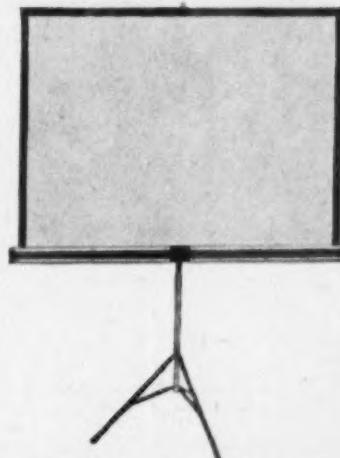
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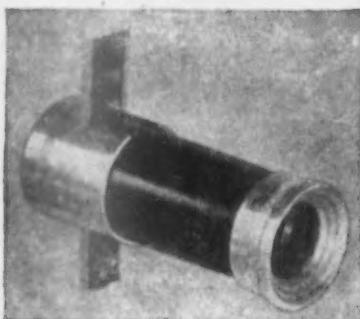
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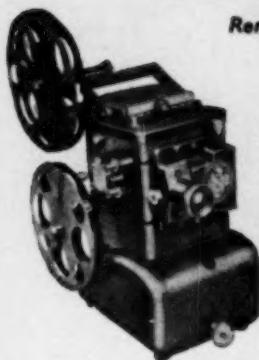
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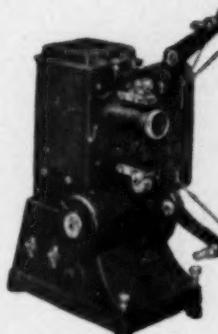
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16mm. model III Victor, f/2.9 lens, 3 speeds, as new, £65 10 0. 16mm. Bolex camera (old model), f/2.5 lens, 100ft. loading, £29 17 6. 16mm. model V Victor, two lens, turret head, critical focuser, £95 10 0. 16mm. Bell Howell '70DA', turret head, two lenses and case, £147 10 0. 16mm. Cine Kodak Special (as new), complete with 5 lenses and case, £525 0 0. 16mm. Cine Kodak Special, 3 lenses and case, £325 0 0. 16mm. Ensign Auto Kinemat, f/1.9 lens, 3 speeds, £40 0 0. 35mm. De Vry camera, 100ft. loading, three lenses, £69 17 6.

PROJECTORS

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& Howell, £2 17 6. 35mm. for Ditmar and Eumig, £3 17 6. 2" for Kodak "C", £2 10 0. 4" for Specto, £2 15 0. 4" for Kodak "L" and "K", £3 17 6. 1" for Specto and Bell Howell, £2 10 0.

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Photographic Service

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9.5mm. Pathé H, f/2.5 lens, fixed focus	£28	13	4
8mm. Paillard-Bolex LB, f/2.8 Kern lens coated, variable speeds, case	£59	17	6
8mm. Dekko, f/1.9 Dallmeyer lens, variable speeds	£53	0	8
8mm. Dekko, f/2.8 lens, variable speeds	£45	3	0

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16mm. Kodak BB Junior, f/1.9 lens in focusing mount, case	£45	0	0
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9.5mm. Dekko De Luxe, f/1.9 Rose, in focusing mount, case	£28	0	0
9.5mm. Pathé H, f/2.5 lens, fixed focus, variable speeds	£20	0	0
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Manchester

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16mm. Bell & Howell Filmo, 100ft. loading, single speed, f/1.9 Dallmeyer in focusing mount; f/1.9 T.T. & H. fixed focus, case	£45	0	0
8mm. Bell & Howell Sportster, f/2.8 T.T. & H. lens, case	£45	0	0
16mm. Paillard Bolex M16, with 3 lenses, case, new	£301	10	7
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9.5mm. Pathé H, f/1.9 coated lens, new	£34	13	8
9.5mm. Dekko, f/2.5 lens, new	£28	0	4
8mm. Agfa Movex, magazine loading, f/2.8 coated lens, built-in photo electric meter, E.R. case, new	£81	9	3

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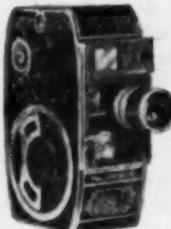
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DOLLONDS

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The 8mm. Paillard LB Cine Camera is one of the neatest and simplest cameras to handle. Size 5 x 3½ x 1½ in. and weighing only 23 oz., which enables it to be conveniently carried in a handbag or pocket. Takes 25ft. spools of Double 8 film.

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16mm. Magazine Cine Kodak, 1" f/1.9, in focusing mount, case, very good condition	£79 10 0
16mm. Kodak BB Junior, 50ft. loading, 1" f/1.9, in focusing mount, case, very good condition	£55 0 0
16mm. Kodak BB Junior, 50ft. loading, f/1.5 lens, fixed focus, good	£31 10 0

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WHY THE HOSE-PIPING ?

The commonest fault in beginners' films is hose-piping: spraying the screen with pictures which move rapidly back and forth. As the term implies, the camera is used in exactly the same way as a hose-pipe, being swept hither and thither over the scene, lunging forward, returning and then forward again.

After a time most of us grow out of the hose-piping stage, for when the novelty of movies begins to wear off we ruefully realise that blurred pictures which shoot tipsily across the screen are a dead loss. It is unusual, however, for even the most exuberant beginner to hose-pipe *all* the time, so that I have been surprised to come across a number of films lately which consist of nothing else. It seemed to me that there must be a reason, apart from the obvious one, for this sudden upsurge of violent movement; and I think that perhaps it can be found in Television.

It may well be that the producers have been influenced by television O.B. technique (it is significant that all of the films mentioned were newsreels and family pictures). Let me say at once that these outside broadcasts are invariably extremely well done. I enjoy them as much as anyone—but they are not models to be followed by the film-maker. In the televising of a football match, for example, the cameras constantly follow the ball, but no one wants to make a film of a match from start to finish.

The movie-maker must *select* and be content to give an impression rather than a factual record. The television cameras, on the other hand, must constantly be on the spot. They are recording actuality for viewing at the time of taking, whereas a film presents a synthesis.

What of studio broadcasts in which action can be controlled? Are they good models for the movie-maker to study? No. The tempo—which is right for television—is too slow for films. It cannot be otherwise, for switching from camera to camera cannot

be as quick as the effect of the physical cutting of film.

Further, viewpoint is necessarily restricted in television, for when a number of cameras are trained on a scene you have got to take care that those not in use do not appear in the picture area. Television is producing its own conventions. One becomes conditioned to the slow cutting and, indeed, at least one film which in the cinema appeared to me to be of normal tempo, struck me as being too brisk when televised.

There are, however, two features of T.V. which the film-maker can profitably note. The first is the fact that very few long shots are used—presumably because the small screen size makes them unsatisfactory for home viewing. Even though he can get a much larger picture of infinitely better contrast and quality, the beginner would be well advised to use them no less sparingly.

The second good example offered by T.V. is the news-reel, and the children's news-reel in particular. They are better constructed and thus more coherent than the cinema offerings: and the children's news-reel can be a useful model for the amateur, both in form (if you remember that your own films should move a little quicker) and content, since, unlike the others, they deal not with events of national importance, but with homely fare that is perhaps more properly the province of the cine magazine. The technique of sequence build-up is worth examination.

So for the amateur, TV can be both friend and enemy. One cannot ignore it. In time it will become as much part of our lives as sound radio which it will doubtless supplant. But it is important to remember that its purpose is altogether different from that of film. A film of a TV broadcast must lack the lustre of the original which relies for its effect on its immediacy. But a film conceived and planned as a film will always stimulate.

How Bright Should a Picture Be?

AN ENQUIRY INTO THE FACTORS AFFECTING SCREEN ILLUMINATION

Screen brightness is a most important factor in film presentation. We have been to film shows in which the picture was so dim that we had to strain our eyes to see anything at all; and we have also experienced eyestrain from high-powered projectors being used on a tiny screen so that the picture was dazzlingly bright. What is the happy medium? Before we can answer this question we must give the right replies to a number of others.

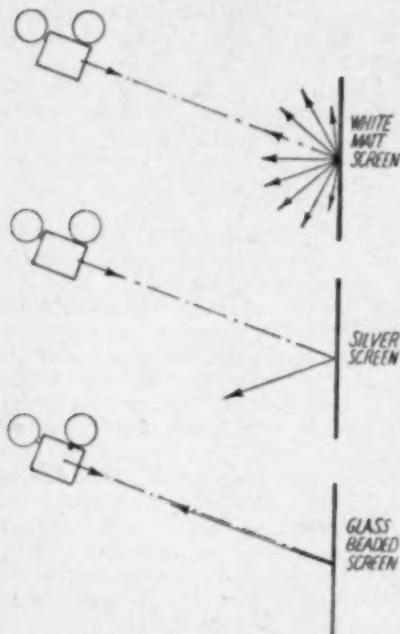


Fig. 1. Top : A white matt screen reflects light fairly evenly over a large angle. Centre : With a silver screen, the light is reflected at an angle equal to that at which it reaches the screen. Bottom : A glass beaded screen reflects light straight back to the projector, no matter at what angle the light reaches the screen. For this reason the projector should be among the audience if they are to see the brightest picture.



In the first place, screen brightness is closely related to print density. One could use dense film on a high-powered projector or a lighter film on a low wattage projector, and get acceptable results from both. But of course one can't have a whole range of projectors—low, medium and high powered—to suit light, medium and heavy prints, so one has to use a "medium density" prints.

But what is a medium density print? How are the processing laboratories to decide on a suitable print density? Most of those who make library prints judge the correctness of their print density by projecting the film, so we asked them for details of their 16mm. viewing conditions. Their replies are given below.

TABLE 1
Viewing conditions for 16mm. prints in processing laboratories.

Lab.	Projector Lamps	Light on screen(ft. candles)	Width and type of screen
A	750 watt	13	4½ ft. wide beaded
B	750 watt	4	3½ ft. wide beaded
C	750 watt (light restricted) 500 watt	10	4½ ft. wide silver
D	750 watt	10	Ditto
		11-13	4½ ft. wide white matt
		12-16	3½ ft. wide white matt
E	750 watt	not stated	4 ft. wide silver

It will be noted that the laboratories are using projectors of the same power as would be used by most amateurs (and some professionals, too!) on much larger screens. One must bear in mind that very often the screen size which has to

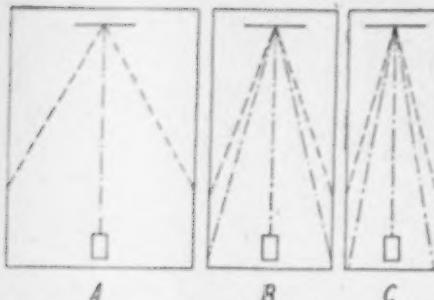


Fig. 2. Choice of viewing angle to suit the screen: A. A mottled white screen is suitable for a wide room. Viewers can sit at any angle up to 30 degrees to it. B. The silver screen cannot be viewed from as wide an angle because brightness falls off when it is seen from the side of the room. C. The glass beaded screen is only suitable for quite narrow viewing angles (and therefore long narrow rooms). The inner lines enclose the area in which viewing conditions are best. An audience should not sit beyond the outer lines.

be used in a review room is the best that can be done in cramped quarters. But if the reflective powers of screen surfaces are taken into account, the variations in screen brightness evident from this table are quite considerable.

The 16mm. laboratories seem to project their films with far brighter screen illumination than is found in the average amateur show in a medium-size hall. It is probably true to say that practically all the 16mm. library films which have been shown in the past ten years have been projected at screen brightnesses lower than was used to decide on a suitable print density at the laboratory.

Well, can't the laboratories make lighter prints? No, they can't—at any rate, not without losing quality. The average 16mm. print found today is as light as is practicable without the highlights going somewhat blank. Some prints are definitely too light, as you can see from the lack of tone in the faces.

If prints were made darker and more light used to project them, they might show improved highlight quality, but since projectors cannot readily give more light than they do, the laboratories' answer to "What is correct density?" is "As light as possible without losing highlight gradation". So our average print density is more or less fixed (although at rather an arbitrary level) by considerations of picture quality as far as black-and-white library films are

concerned. There are other factors affecting other types of films, as we shall see later.

If we can decide that we are going to have prints made as light as possible without loss of noticeable quality, it follows that there must be an optimum screen brightness at which this density print will look best. The professional 35mm. technicians who have tussled with this problem for years, have decided on the following standard for 35mm.:

U.S.A.: 10 foot lamberts, plus 4, minus 1 (i.e., 9-14 foot lamberts). U.K.: 8 to 16 foot lamberts. These values of light reflected from the screen are measured with the shutter running but no film in the gate.

So far, there are no comparable standard brightnesses for 16mm., 9.5mm. or 8mm. Several committees have considered the problem, but no agreement has yet been reached. We therefore put these questions to a number of firms and authorities interested in the substandard field:

1. Do you consider the 35mm. standard screen brightness to be equally suitable for substandard gauges?
2. Do you consider the same level of brightness would be desirable for 16mm., 9.5mm. and 8mm.?

Only two of the many replies received specifically answered these questions. One manufacturer concurred with the use of the 10 foot lambert brightness on 16mm. because it appeared to represent the optimum brightness for prints made as light as possible without losing quality, and because his projector was fully capable of reaching that brightness under conditions for which it was designed. The other wrote: "The American (35mm.) standard is ideal and there is no reason why it should not be adopted, since it is a point of reference. The brightness of the picture must be assessed on its true value irrespective of the gauge of film projected."

Finding little other definite opinion from the other projector manufacturers in this country, let us turn elsewhere for appraisals of the situation. A recent and fairly definite evaluation of the subject comes from Offenhauser, in his "16mm. Sound Motion Pictures" (a

modern standard work of reference). He points out that the relevant American standard specifies a brightness of 10 foot lamberts. Seemingly accepting that as equally desirable for 16mm., he proceeds to find out how large a screen can be filled to this brightness by modern projectors. In his view, one of the very best 750 watt 16mm. projectors used on a white matt screen with reflection factor of 70%, will do no more than fill a 5 ft. screen. With a 1,000 watt lamp, a 6 ft. screen could be used.

Many 16mm. projectors do not have as high a light output as Offenhauser quotes as being a good performance. We should not therefore be over-rating the performance of some 750 watt machines in expecting the specified brightness on no more than a 4 to 4½ ft. white matt screen.

An earlier report on Non-theatrical Equipment (JSMPE, July, 1941, page 32) suggests a picture brightness of between 5 and 20 foot lamberts. The "recommended screen brightness" is again our standard value of 10 foot lamberts. The rather wide tolerance apparently provides only for the differences in brightness due to viewing angle with a highly reflective screen (see later).

This brings us to screen surface, and its influence on the brightness of the picture.

A *white matt* screen when new and

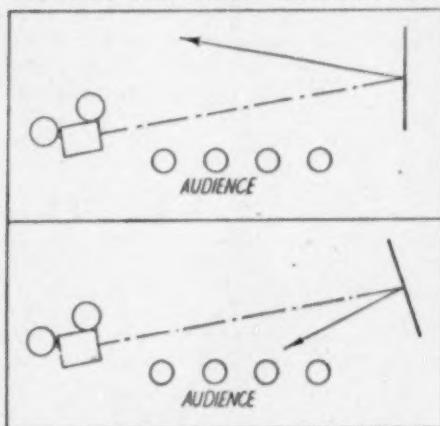


Fig. 3. These two diagrams show how a silver screen may be tilted to reflect the greater proportion of the light towards the audience. When the screen is not tilted, much of the light is wasted. This, however, does not apply to a glass beaded screen, which reflects light straight back to the projector, no matter how the screen is tilted.

clean reflects about 70-80% of the light reaching it. The reflection is fairly even over a viewing angle of something like 25 to 30 degrees from the "normal" (the projector beam). In other words, a picture on a white matt screen appears equally bright when viewed from the side as from a central seat.

A *silver* screen is much more directional in its reflective characteristics, acting rather as a mirror does. The reflection in one direction is intense. If the screen is square to the projector, the projectionist will see the picture as relatively bright, but to members of the audience seated at the sides it will be much less bright. The precise characteristics of a silver screen depend on the weave of the screen material, but in general it reflects directly back about 200 to 300 % of the incident brightness, though there is increasing fall off at larger viewing angles.

A *glass beaded* screen has even more remarkable properties. The reflected brightness in one direction may be as much as 500% of the incident brightness. However, the brightness falls off very sharply indeed when viewed from even slightly to the side. At a viewing angle of only 10 degrees, it may have dropped to half, and at 20 degrees to a fifth, of the brightness as seen from the projector position. The rule about the angle of incidence equalling the angle of reflection does not apply to glass beaded surfaces, though it does to silver screens. Almost all beaded screens tend to reflect light straight back from whence it came. Hence the picture always looks brightest from the projector position.

For the purpose of specifying what illumination must fall on a screen to have a standard brightness reflected, we must find an average value for each type of screen, taking into consideration the viewing angles over which each is likely to be used. The following values suggest themselves :

White matt screen	70%
Silver screen	200%
Glass beaded screen	300%

In interpreting these values one can't avoid the use of technical terms such as foot candle and lumens.

(Continued on page 1078)

ON DOING IT A LITTLE BETTER

A Guide for the 'Casual' Worker

These practical hints are based largely on the queries sent to our Enquiry Bureau over the past four years. They are designed primarily for the amateur who does not wish to delve deeply into cine technique, but wants to know enough to get by. The first instalment (in last month's issue) dealt with presentation. Next month: camerawork.

Minimum Requirements for SUCCESSFUL FILMS

In using "films" in the heading of this section of our basic cine guide, we intend first to give a proper status to the casual, un-edited reel of family or holiday shots. We have seen such reels which, put over with limpid music in the drug-laden atmosphere of the local super cinema, would be indistinguishable from certain professional material, at least to the late-comer who missed the fancy main title of the latter. One feature of the change from layman to cinematographer is the realisation that a vast proportion of news, travel, publicity and documentary films is silent material of quality little removed from average amateur level.

Some filmers will always leave their stuff as filmed. Others do some cursory editing and occasional titling. Others go the whole way and ultimately hit Ten Best standard. Some short cuts in the first and second categories will be given later in this series: here, after emphasizing the amazing improvements effected even by perfunctory editing, we point out that using the right approach prevents it becoming a bore, and that this is the ideal time of year for starting.

RUDIMENTARY EDITING

First, a splicer. When buying, get the assistant to make a sample splice for you unless you are (a) confident or (b) blessed with a competent friend. Having read the instructions, spend an hour or so perfecting your dexterity with the thing so that you can make splices quickly, as this vastly reduces the tedium of editing. We stress the important point that on such repetition work you can deliberately cultivate dexterity and attain high speed without loss of

precision: any motion-study expert will give examples, such as assembling instrument components or de-gutting kippers.

The three *musts* for satisfactory splices are (1) a good splicer, (2) complete scraping of emulsion and (3) adequate use of fresh cement, preferably of the same make as the film. (If you want to go into the matter in detail, see next month's issue of *A.C.W.*)

Next, the approach to editing. Helpful articles and books preach this well and piously, but in truth the *only* initial advice is to think of the material as individual shots and stick these together in what you consider the best order. But here are some important points, *not* so often explained. The first overwhelming improvement to a random-shot reel is to remove the material which you do *not like*, whatever the reason: it may be an exposure error, a fad, a bit during which you have noticed an audience's attention wander.

Simply cut it out and join up the resulting ends. You rapidly acquire the facility of deciding whether a shot should be cut out—by which we mean not only complete shots but also the ends of shots that seem to last too long, and the beginnings of shots that get off to a bad start. Yes, we have met lots of cameramen who will not cut one frame from their films, usually on the grounds that it's wasteful. This truly is the height of folly. We mean it!

Two examples will illustrate. Does your attention wander during a rambling sermon? Ditto with your audience during over-long shots. Do you follow a conversational opening if the speaker

does a few acrobatics before speaking? So a close-up fails in its message if the first few frames show the hitching up of a dress or the last giggle before settling down to what the cameraman wanted.

Well, we hope we have convinced you that it pays, handsomely, to remove surplus material. You certainly would never pass round a blank snapshot, nor thank the chemist for printing it! Do not be one whit disturbed if you peel 10 feet out of a 50 ft. reel. The shortened version is *invariably* preferable, particularly to the less closely related audience. Sometimes, in an often-seen reel, you come to await the choice shots and "put up with" those intervening: this gives another clue to where some pruning is needed.

TITLES

The minimum requirement for a film is:

a title,
some related action suitably edited,
an end.

If you decide to make your own titles, and it is simple, interesting, and obviously the best way since you can apply your own ideas, then first buy a book on the subject. It will pay for itself and save you a lot of time. If you decide *not* to make your own titles, you can either buy them—stock ones quite cheaply or made to order at various

prices, see advertisements—or get a friend or cine society acquaintance to make them for you in return for the cost of the stock involved or some other quid pro quo.

Do not forget that audiences, however polite, are *used* to seeing main titles on *all* films, even food flashes, trailers and brief adverts., and are vaguely puzzled by their absence, however finely you introduce the film. Again, they like to know the date and the *locale* of the film, the former at least seeming far more authentic if the name actually appears on the screen.

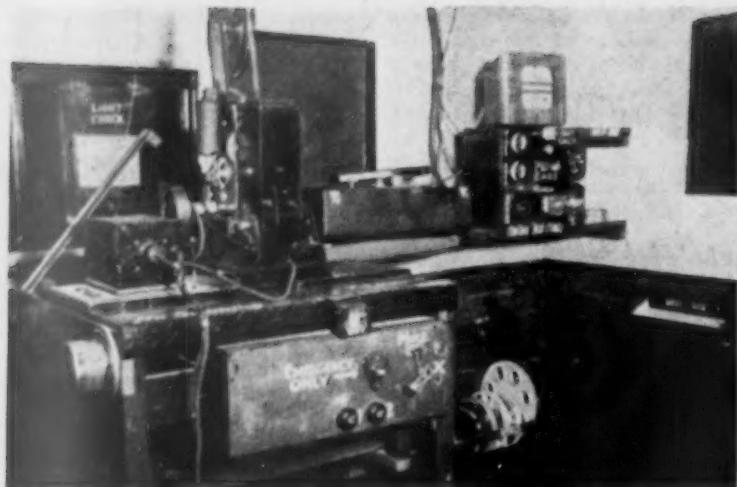
So when titling remember (a) the best set-up is a pithy main title including date and producer's name; (b) formal lettering is convenient but far from essential—bold rough lettering is an easy alternative; (c) natural materials such as sand or beads can be used for brief titles; (d) sub-titles should be succinct and *indicate* the coming scenes rather than *explain* them: for example, not "*On the following Monday we took the car by the valley road to X—*", but "*Monday—the valley road to X—*", followed by the first scene of the car on this road.

FILM BOX OR WORK BASKET

The day you take a pair of scissors to a film you become, however modestly, a



If you join a cine club you will be able to get practical experience in title-making. Most clubs make titles for their own productions, and many organise demonstrations of titling and other processes. Here are members of the Belfast Y.M.C.A. photographed at a recent title-making demonstration, during which titles were made for members who brought their own cards. The camera is a Bolex 18.



9.5mm. is usually regarded as exclusively a gauge for home use, but the 9.5mm. enthusiast successfully brings his films to folk outside the family circle. Here is the projection room of the cellar cinema built by W. Cole (Ken Lloyd, the magician) and Leslie Le Core. The switchboard controls miniature organ and piano, curtain and house lights. No admission fee is charged to the cinema, which seats 20, and took about four months to construct. Stage decorations were by Mr. Cole, Sr., and painting was done by members of a concert party.

film editor, a cutter. Most of the material you cut goes direct to the waste paper basket, but some might be useful later and should go into a box labelled for the year. Meticulous labelling seldom pays. Another box should be set aside for blank spacing: you may at first be short of this but any old hand has more than he wants and will give you some.

Alternatively, the bit you have can be extended by using scrap film for the extreme ends of leaders and tags, in which case the emulsion should be removed in a weak solution of caustic soda (ask your chemist), as it upsets an audience to see unexpected, and often inverted, scrap shots at the start and end of a reel. Work out a drill for leader and tag lengths, so that your projector threading technique gets the blank in the gate and the first title appears immediately after switching on: some operators make a suitable margin mark to aid this.

The film box should contain all editing accessories, in particular its own scissors, knife, clean cloth, magnifying glass and spare small boxes for film. A small bottle of carbon tetrachloride, say 1 fluid oz., is useful for cleaning, specially in the case of a secondhand library film.

The absence of a film box or "work basket" in however simple a form is the most likely reason why some film-makers have a drawer full of film that never gets shown: each reel has its outstanding parts mingled with bits they dislike or are even ashamed to show, and, without the saving onslaught of scissors, it will remain unseen.

FINESSE

In going through a film to remove minor blemishes, such as a blank or pale frame caused by the camera running down during a shot, or a couple of side-fogged frames at the reel-end, strike the happy medium, being neither careless nor over-meticulous. The great point is that a black blemish on one frame hardly matters at all, but a white blemish cries aloud. Best example: in splicing, a white line due to excessive scraping is disastrous but a black line due to excessive overlap is generally unimportant. Buy a bottle of Kodak Blooping Ink and, using the kids' cheap paint brush and a magnifying glass, touch up an over-scraped splice or partly blacken a frame with signs of light fogging.

Finesse of this type is rewarding. It is assisted a lot by having a good film viewer, which can consist of a home-made box about 4½ inches square and 6

inches long, containing a 15 watt vacuum lamp and some frosted glass in the top. A film channel and a fixed magnifying glass are refinements. Proprietary still and movie viewers abound: before buying have a good browse round the various makes.

Again, if you stick to short reels, your projector will serve as a re-winder, but when you come to want a separate winder you can if you wish make your own baseboard and buy the geared end only. The base should carry a scale of frames and seconds because often in rough-cutting a film you have a series of shots which you wish to restrict to similar lengths: there might be four equally good views of a cathedral, and though they might seem quite nice in the varying lengths as filmed, by making them all the *same* length an elementary rhythm is introduced, giving a decided improvement. If you cannot bear to part with footage, then at least (other things being equal) place the longest shot *first*, since the audience's perception increases with a repeated view of a subject, so that later views are taken in more quickly; the longest shot coming at the end would therefore drag.

FADES

For opening and finishing, and to connect episodes, fades or wipes are a near-essential. Fade solution and a test-tube, with hand dipping (as we do it) or more elaborate machinery (see p. 730 of the Dec. 1950 *A.C.W.*) provide fades on ordinary shots. For wipes, use the blooping ink, on diagonals covering 16 frames for medium and 10 frames for quick wipes (Fig. 1). Good opaque black is desirable at the dark end of a fade or wipe, so be ready to apply blooping ink to ensure this. Apply to the base, not the emulsion side, of the film. Don't make lots of quick wipes in opposite directions, or your audience will get muzzy. The number of completely black frames may vary from zero to eight, depending on tempo and time lapse involved.



Fig. 1. A 16-frame wipe.

IMPROVEMENTS

It is always infuriating when a complete stranger advises you, however disarmingly, to cut out unsatisfactory shots and throw them away. They may be cherished, though dark. Again, horrible thought, the *whole reel* might have to go! Well, if your shot is too dark (under-exposed) it can be saved by chemical reduction.

Dissolve $\frac{1}{2}$ oz. Potassium Ferricyanide in 4 oz. water and, separately, 2 oz. Hypo in 20 oz. water. Cut the film to be treated in lengths not greater than about 4 feet, and soak in clean water. Cut off a few frames and keep them, together with a few typical correctly exposed frames, for reference. Add 1 oz. Ferricyanide solution to the Hypo, immerse the soaked film, keep well agitated, and closely watch till the desired reduction is achieved. If it has not gone far enough in 5 minutes, add more Ferricyanide solution. As soon as the correct stage is reached, wash for half an hour in running water. Then hang to dry in an undisturbed place. No great accuracy is needed for the reducing baths: a dessertspoonful = 1 oz. and a standard half-pint glass = 10 fluid ozs.

Intensification of thin, over-exposed shots can be done but is less satisfactory. The chemical formulae can be got from photographic books in the public libraries, or from the useful British Journal Annual Almanacs.

Bear in mind that the film image is merely silver suspended in a gelatin emulsion. Apart from reducing or intensifying this image, as above, it can be chemically replaced by a coloured instead of a black substance. This is called toning, and again the formulae are common in photographic books. The gelatin is sensitive, and the bath temperatures should be kept between 55° and 70° F.

Retaining the black image but dyeing the gelatin is called tinting. This is

simply done with the proprietary Cine Stains. Blue is good for night and twilight scenes, and amber or orange for sunny exteriors. They help a little in intensifying shots such as beach scenes that have been slightly over-exposed.

All these things are *very easy to do*: one evening's messing about, and you can see the results the following evening. All are ways of furbishing up those earlier films. An improved version of an early film is very gratifying to the producer and a fresh delight to the family audience.

CLEANING AND STORING

After you have handled film you should slowly rewind it between clean soft cloth held gently by finger and thumb. This removes dust and traces of oil and finger marks, and also gives an indication of a mis-aligned splice since the corner catches the cloth: trim it! Film that has been washed may have drying marks on the shiny (base) side; if so, they should be individually polished away with the cloth, which, if necessary, can

be very slightly dampened. Filthy film demands carbon tetrachloride.

In this country, film should be stored in tins in "living room" conditions. Humidifying is not necessary. Each should have its own reel, but if funds do not run to the required number of 200 to 400 ft. reels, one can, with care, wind up to about 400 ft. on a 50 ft. reel, the end being secured with Sellotape. But always use two reels of adequate capacity on the projector. Another economy for the handyman is to make split spools, as in 35mm. practice, two of them serving for any number of reels.

The cinematographer who will embark on some of the above drill will find he quickly acquires a familiarity with film expressed as a strip or individual shot lying on the table in front of him, as opposed to film wound rather mysteriously on a reel, which is as near to the material as some ever get, more's their loss. Only by getting right down to the material itself does one get the best out of any art or craft; and this is particularly true of film, in which so very much can be crystallized on to so little.

How Bright Should a Picture Be?

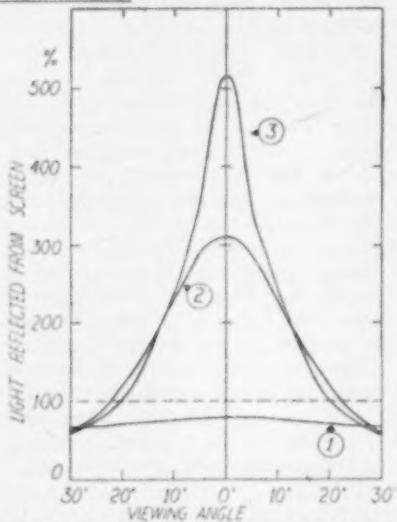
(Continued from page 1073)

The *foot candle*, the standard value of illumination, is the illumination falling on a surface from a standard candle one foot away.

The standard value of brightness is the *foot lambert*. If an illumination of one foot candle fell on a theoretically perfect reflecting surface, the brightness of that surface would be one foot lambert. This means that if one foot candle falls on a white matt screen of 70% reflectivity the brightness of the screen will be 0.7 foot lamberts.

One *lumen* is the amount of light required to produce a brilliancy of one foot candle upon an area one foot square. Total lumens thrown on to the screen by the projector can be calculated by multiplying the area of the screen by the incident illumination in foot candles.

Further information on the lumen output of a projector in relation to screen size will be given later.



This graph shows the reflective characteristics of average beaded, silver, and white matt screens at different viewing angles. A theoretically perfect screen surface would reflect 100% of the light at all angles. The white matt screen (1) gives about three quarters of this brightness at all normal viewing angles. The silver (2) and especially the beaded screens (3) give very bright pictures at narrow viewing angles, but much less light is reflected to a viewer sitting towards the side of the auditorium.

JUST BE NATURAL !

But that's quite impossible under the conditions imposed by film-making. The actor has to appear natural, which is rather different—and quite an undertaking.

By TONY ROSE

“I don't want you to act. Just be natural !” These words are probably the most commonly spoken by any film director (professional or amateur) to any untried actor.

It seems such a simple request, too—until you are actually in front of the camera. Then someone rushes at you with a tape measure; someone else hovers round you with an exposure meter; you are asked to walk to an exact position marked out for you on the floor, turn your body half right and 'register' something which is not there. And you begin to wonder.

The truth is that it is quite impossible to *be* natural under the conditions imposed by film making. What the director means to say is that you must *appear* natural, which is rather different.

A large part of almost every film performance consists of doing normal, everyday things, but doing them in a special, tidier-than-normal way. No real-life process is carried out with that precision and emphasis on each part of it which the camera demands.

Consider part of a simple sequence from *Paper Boat* which seems to call for very little in the way of positive acting. (Nor is the acting in it held up as a model.) The young man of the story has suffered a ducking in the river while rescuing a child, and the child's mother has invited him home to change his clothes. We fade in on a bathroom where he is pulling on trousers and dressing gown. He leaves the bathroom and, as he crosses the landing, sees a fish in a glass case. Passing on, he catches sight of his reflection in a mirror and pauses to smooth his ruffled hair. Then he

descends the stairs, stops outside the dining room and coughs deliberately before pushing open the door.

Suppose yourself to be the young man crossing the landing. It would not be enough to do this in a completely natural way because the camera must be allowed to record the salient point of the scene. In this instance seeing the fish is significant because it is a reminder of the man of the house who has already been seen



This player in a Tower Film Unit production takes the part of a seedy individual who ekes out a living in the Canadian backwoods. A mistake in his dress ? But in the film the camera does not take in his polished shoes.

by the audience setting off for a day's fishing.

The fish, however, has no particular impact on you, and in life it would be something simply taken in by the eye and mind and so lost to an outside observer. Here it must be picked out, stressed by a pause and a look. The

pause must take place at a pre-determined point where the lighting has been arranged to give you maximum illumination. At the same time any overstressing beyond the needs of the scene would be wrong.

Perhaps the best way of dealing with the problem is to divide the whole sequence into stages in the mind and think out each piece as you do it. For example, as you put on the dressing gown, you would think to yourself : "This is rather nice. Wish I had one." You would hold this thought over into the beginning of the next shot when you come through the bathroom door and then, on spotting the fish, give yourself another definite thought to think such as : "Wonder who caught it. Must be her husband. I suppose he's fishing today. That's why she's alone with the child." And again before pushing open the dining room door : "Better give some warning that I'm down."

If you can divide every sequence thus, you will find that superfluous, distracting actions are shed and that the essentials emerge. The thought behind simple actions is what gives them clarity, and that is especially vital in a silent film.

It may seem that since thoughts cannot be photographed, the actual nature of the thought is unimportant. On the contrary it would be of no use, for example, to think : "Ah, now I have to register the fish. I'll look at it. Yes, that's long enough. Now I'll pass on." That is negative and hence would not register. The positive thought,

however, does register. Watch for it in the next film you see.

Concentration on the thought behind the action does not, of course, enable the actor to ignore the mechanics of a shot. Very often the first few rehearsals will have to be devoted to working out how many paces it takes to get from A to B, the precise angle at which the head should be turned and so on. But once these matters have been reduced to a set routine, thought must be brought into play again to restore an appearance of naturalness.

Remember that to appear natural is never to appear blank. For every single action there is a thought appropriate to character and situation. And the actor must find it if he is to make a positive contribution to a film as distinct from merely allowing himself to be used as a passive human property.

It really makes no difference whether he is performing normal everyday actions ("just being natural") or "emoting" at full strength. The very same thought process is what makes the difference between a character on the screen stopping in his tracks because he has been confronted by a loaded revolver and an actor stopping in his tracks because he knows that if he takes another step he will be out of focus.

The mechanical motive is always there but it must be absorbed by the actor and, as it were, forgotten. Only thus can the audience be made to believe, at least while the film is running, that what they see is not a series of pre-arranged actions but things actually happening for the first time in reality.

Public Showings of Prizewinning U.N.I.C.A. Films

The British Amateur Cinematographers' Central Council has imported a number of prizewinning amateur films from the UNICA archives, and presentations of them are being arranged. The films are : *Alkohol* (Austria, 1938, 425ft., 2nd prize, Fiction class), *Fragment einer Ehe* (Holland, 1938, 260ft., 1st prize, Fiction), *Hantise* (Belgium, 1947, 195ft., 4th prize, Genre), *La Valse Triste* (France, 1947, 130ft., 1st prize, Genre), *Retour* (France, 1949, 260ft., 1st prize, Genre), *Vom Dunkel ins Licht* (Switzerland, 1939, 780ft., 1st prize, Documentary) and *Wanderfalken im Neckartal* (Germany, 1937, 390ft., 1st prize, Documentary). All are 16mm. monochrome.

The first presentation will be given by the Federation of Cinematograph Societies at the Abbey Community Centre, Maraham Street, London, S.W.1, on Feb. 27th at 8 p.m. Applications for tickets

(preferably by club secretaries, but lone workers are welcome) should be made to E. S. Honeyball, 95 Castelnau, Barnes, S.W.13. Please remember to enclose a stamped, addressed envelope. Admission is free but there will be a collection. Light refreshments can be obtained on the premises before the show.

The second showing has been arranged by the Institute of Amateur Cinematographers as part of their 1951 amateur film convention, when the films will be presented at a joint meeting with the British Film Academy at 6 Hanover Street, London, W.1 on March 1st at 7.30 p.m. Admission is restricted to members who have already applied for tickets for one or more of the convention events. The screening will be followed by a discussion.

A public show will also be arranged in Scotland by the Scottish Film Council, and it is expected that the British Film Institute will sponsor a presentation.

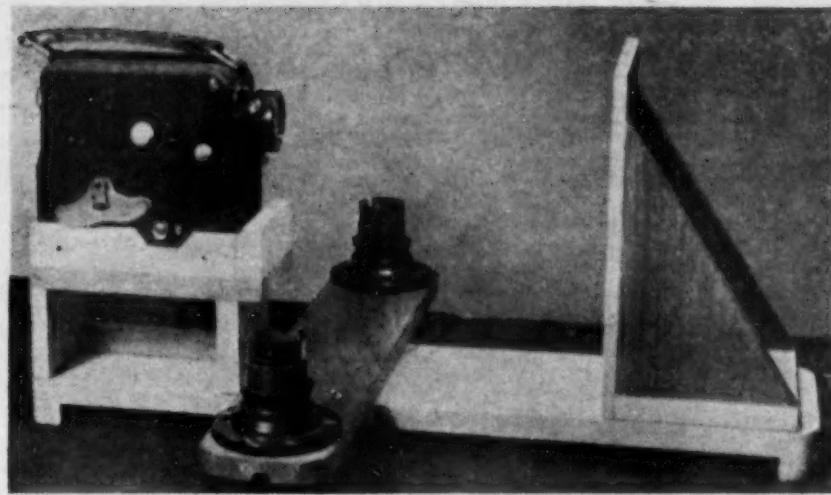


Fig. 1. The complete titler built by Norman Plumb is shown here. The lamps and reflectors have, of course, to be added before it is ready for alignment tests.

MAKING A TITLER

The first instalment of this two-part article appeared in last month's issue. Prime virtue of this handy little titler is that, once aligned, it stays put, no matter how often you remove the camera.

By PHILIP JENKINS

Now that our titler has been made, it has to be "set up". The camera platform can be screwed in position on the base, and the lamp carrier placed on the base in the position shown in Fig. 1, being retained solely by the side pieces on the underside of the lamp batten. (This construction is handy because the lamp batten can be taken off to facilitate storage.)

The title card holder—title board for short—is not fixed to the base yet, but should just be clamped, or lightly tacked on with a couple of panel pins, care being taken to have it "square on" to the camera position. Put the three adjusting screws into the tapped holes, from the outside, and screw them through so that they protrude about $\frac{1}{8}$ in. on the inside. Place the camera on the platform up against the locating screws, and insert the tripod screw to hold it temporarily. The hole for the tripod screw should permit a certain amount of clearance. If it does not, it can be filed larger. Make sure the camera is quite firm and free from rock on the platform; if necessary shape the top of the camera platform until the camera lies quite firmly on it.

We have three directions in which to line up: horizontal, vertical, and oblique. As yet the title board is quite plain. The first operation is to find the horizontal centre line of the title, and mark it on the board. This is done as follows: first take a piece of card, at least 3" x 2 $\frac{1}{2}$ ", and rule it with horizontal parallel lines, about $\frac{1}{8}$ " apart, numbering each line outwards from the centre line, which should be heavier for easy identification. Pin or tape this ruled card on the title board, carefully placing it with the thick line on the estimated centre line of the camera lens. Make sure the card is as level as possible.

With most cameras it is possible to line up roughly by taking out the pressure pad from the gate, running down the spring, opening the shutter, and looking at the image on a bit of matt film or tracing paper held over the gate aperture. However, the most accurate way is by photographic test. A few inches of positive film are exposed, developed, fixed, rinsed, and examined under a powerful magnifying glass.

The horizontal centre line should come mid way between the perforations. The numbered lines will assist in checking how

far out it is. The ruled card is carefully moved to bring the thick line central, and another test made to check this. Any skew that may be apparent can be corrected by moving either end of the title card. When this centering has finally been checked by photographic test, take a sharp pointed pencil and mark the ends of the horizontal centre line on the board, then remove the card and rule across the marked points.

The vertical centre line is found by pinning the card with the lines vertical, and with the thick centre line on the estimated centre of the title board. The aim is now to bring

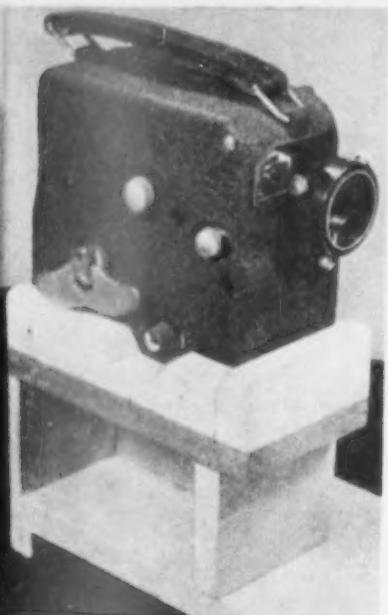


Fig. 2. Although this titler is designed specifically for the Pathé H, a platform similar to that above could be made to accommodate other makes.

the thick line on the card centrally between the sides of the perforations down the middle of the film. Since the perforations on 9.5mm. are—or certainly should be—exactly in the centre of the film, this test will readily show up any inaccuracy.

The test is also a very sensitive check for skewing of the ruled card for it will be immediately apparent if the vertical centre line is not equally central with the perforations at the top and bottom of the frame. Note that although the horizontal centre line had to be drawn wherever it came, the vertical centre line can usually be drawn on the estimated centre line of the camera lens, and the adjustment obtained by moving the

camera sideways with the adjusting screws in the side of the camera platform.

So the title board is finally marked with two crossed lines, their intersection showing the precise centre for the title card. They also show the levelling required by the title. At this stage the three locating screws are sealed in position by dropping hot sealing wax into the holes on to the slotted ends of the screws.

Checking Lens-to-Title Distance

It only now remains to check the exact lens-to-title distance for sharpest focus, and to see that the right area of title is being photographed. If the camera is too far back you will include the edges of the title, while if too close, too much of the title may be cut off. However, this is largely determined by the focus of the supplementary lens and the position at which it gives the sharpest image.

In practice one does not normally photograph right out to the edges of the title card. It is best to keep about $\frac{1}{2}$ " inside the limits of the $3" \times 2\frac{1}{2}"$ card. The lettering should not be larger than about $2\frac{1}{2}" \times 1\frac{1}{2}"$ or it may look as if it is going to fall out of the frame!

By keeping the lettering well within the limits of the frame, you can adjust the camera to title distance to give the sharpest possible results with the supplementary lens used. I used a Vebbo supplementary of 7" focus in universal mount over the camera lens (see fig. 2) and found I obtained best results when the distance between the supplementary lens and the title board was exactly 7".

When checking for frame limits, actually project the test on the screen. Do not just look at it in the hand, because you cannot estimate how much will be cut off by the projector gate, which is smaller than the camera gate.

Using the Titler

Using two No. 1 Photofloods, I shoot direct positive titles on Gevaert positive 9.5mm. film with a lens aperture of approximately f/7. The exposure is *very critical*, so the stop has to be set most accurately. Incidentally, with my Pathescope H camera, the vertically reciprocating shutter tends to give more exposure to the top of the frame than to the bottom. However, this does not seem to show on the screen as long as the exposure has been correct.

I develop in a solution of Johnson's Contrast Developer, at a dilution of 1 part of developer to 10 parts of water; at a temperature of 67°F. the development time is 4 mins. Then the film is rinsed, fixed in

...AND NOW, FILMS WITHOUT EMULSION

By SOUND TRACK

Research work on alternatives to the rather clumsy photographic emulsion coated on a plastic base is continually being pressed on by our chemist and physicist friends. Typical of the general interest we all show in this is an enquiry (mentioned to me over a cup of coffee with the Enquiry Bureau) about some 16mm. Agfa film from Germany marked 'Ozaphane'. This film had the two peculiarities that it was extremely thin and that it had *no emulsion*—it consisted entirely of base, the image carrying right through this base just like "Brighton Rock" goes right through the stick. Scraping merely thinned the base and the image.

While this material has never appeared as movie-film in this country nor, as far as I know, in America, the process is old. It started with 'Ozalid' engineering drawing printing papers about 1915. Applied to Cellophane, or to cellulose acetate, it means that light-sensitive dyes are incorporated in the base itself. The image resolution is far finer than with the metallic grains in a conventional emulsion, due to the colloidal nature of the dye components.

The base, which may be only 0.002" thick in the case of document-copying 16mm. film, is sensitized by a special dyeing machine, printed by a number of high-intensity mercury vapour lights, and processed by simply passing through an ammonia atmosphere. The process is "direct reversal", just as with the Ozalid paper process which makes a black-line print from a black-lined tracing. The material scores further by having less scatter, controlled gamma, and density range from zero to 1.5 without the toe or non-linearity of the characteristic curve for an ordinary emulsion. It can be handled, printed,

and processed in subdued room light.

All this may seem highbrow, remote, and of little interest to the cinematographer, but this is far from being the case. Prints on a base of cellulose acetate, say 0.004" thick, compared with the approx. 0.005" of current 16mm. stock, and either silent or with sound-track, would be far less prone to image deterioration from scratching and decidedly *cheaper*. I do wish one could buy shorts and choice feature excerpts at a price comparable with that of books or gramophone records, say around a shilling per minute—at least for 8mm.

Practical advances towards this ideal seem to lie between the Ozaphane Corporation of America, to whom belongs the name 'Ozaphane' and who were certainly using it for 16mm. document filing in 1939: and Messrs. Philips, in whose Technical Review for 1947/8 is a lengthy article summarizing progress under "Metal-Diazonium Photographic Reproduction". This gives the resolving power as 1,000 lines per mm., compared with 75 lines per mm. for a present-day positive printing film.

It illustrates a combined sensitizing, printing, and processing machine for making sound-on-film prints. It emphasises that the principle lends itself to making prints, not to camera film. Finally, it sketches the applications awaiting the principle—in particular picture quality on 8mm. and sound quality on 16mm., and the possibility of sound-on-film with 8mm.

On the use of metal-diazonium copies for gramophone use to replace discs, it mentions 7 inch reels of 7mm. wide film running one hour at 32cm. per second, carrying two stereophonic Philips-Miller tracks. The advance in magnetic sound

makes this less attractive : but the boys do seem busy at their research, and that's how we like it.

NO BOOM IN ZOOM

One cannot help feeling a little annoyed that no English lens-maker has yet produced a zoom lens. Well before the war the Siemens "Transfokator" was available, and just before the war the 35mm. people got zooming on newsreels, often with giddy results. The effect is commonplace on TV. Now we see, briskly advertised everywhere except in this country, the "Pan-Cinor" lens made by SOM, Berthiot, Paris.

It consists of seven coated elements, five of which are fixed, the remaining two being mounted together in the movable section. The lens is of maximum aperture $f/2.8$, the focal length being variable from 20mm. to 60mm. Eminently desirable ! SOM, by the way, stands for Société d'Optique et de Mécanique de haute précision.

DRILL FOR LOADING

Lost leaders almost materialized in *A.C.W.* recently. The notes in the Jan. number served also as a reminder that Kodak publish a most comprehensive series of data sheets, on all aspects of photography, which can be borrowed through the public libraries. For the super-qualified, Kodak also publish their leading Research papers in thick annual volumes stemming from Rochester, N.Y. These, too, can be borrowed, but their exposure of one's ignorance is acutely embarrassing.

It may save users of frame-counter cameras some trouble if I record the drill for loading, taking as an example a 50 ft. roll of Super X or Kodachrome film. This has leader 207 frames, usable 50 ft. length = 2,000 frames, and trailer 113 frames.

1. Proceed normally but stop camera as soon as 2 to 3 frames are past the bottom sprocket.
2. Set frame counter to 14 frames.
3. Run another foot, attach to lower spool, rotate till tight, run another few inches to check all O.K., close camera door.
4. Frame counter should now show about 75 to 85 frames : run camera till 206 is indicated.
5. Re-set frame counter to zero.

6. Film with assurance till frame 2001 is indicated.

7. Film should clear lower sprocket for unloading at 2125.

The accuracy will be about 3 frames (roughly 1 inch). Puzzle corner for the lynx-eyed : why 206 in item 4 when the leader length is 207 frames ? Answer : you chop one off in trimming the film for loading the Bolex. Interesting and reassuring points : after item 3 there are still 4 complete wraps of film around the supply spool—good protection against fogging. At unloading, there are 4 wraps protecting the exposed reel.

Strange though it may seem, Kodak seem to have worked this out quite nicely. You have to be fairly harn-fisted to fog the usable 50 feet, unless, of course, you do the job in brilliant sunlight, which anyway was not easy in 1950.

THE CRY IS 'ONWARD !'

"21 today" applies to several things to do with sound films which, one tends to forget, are only just attaining adult status. A recent advertisement in *A.C.W.* reminded us first that the 16mm. S.O.F. projector by B.T.H. only arrived in 1931 and second that the same maker's 35mm. equipment has only just come of age. On December 8th, 1929, the first B.T.H. installation started work when the Globe Cinema, Coventry, opened. These machines were for sound on film or disc.

A point of interest about this first B.T.H. installation is that the 40-watt amplifier was an all-mains type, whereas at that time it was almost universal practice to use large dry batteries for the HT supply. Two interesting comparisons over the 21 years are tabled below :

	1929	1950
Amplifier frequency range in cycles per second	100—5,000	50—10,000
Screen illumination, in lumens	3,500	10,000

All these things are far more complex than they used to be, yet they hardly ever break down. Is this a matter for unreserved congratulation ? I know of television fans who look ahead with dismay to the day when smooth efficiency and sophistication will iron out the occasional snag and with it the human touch.

IDEAS exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World", Link House, 24 Store Street, London, W.C.1.

STEREOSCOPIC FILMS

Sir,—I have been interested in stereoscopy for some time. I designed and had constructed, in 1932, an optical unit for this work. The negatives obtained were split-frame pictures about $\frac{1}{2}'' \times \frac{1}{2}''$.

The positives were projected on to a ground glass screen whose dimensions were $6'' \times 3''$ (the same size as an ordinary stereogram). The pictures were viewed



On projection the pairs of images are superimposed to give a stereoscopic effect. (See accompanying letter.)

from the other side of this screen by using a stereoscope. The results were excellent but the drawback was that the pictures could only be viewed by one person at a time.

Since reading your notes in *A.C.W.* recently, I decided to carry on experimenting, and have now produced a unit which gives quarter-frame twin images in the space of a normal frame. These images retain the normal 3×4 ratio. Parallaxial adjustment is allowed for in the unit.

The images are as in the example shown, the jug held by the lady appearing to come right out into the auditorium; the farther back the viewer is, the more depth there

appears to be. No special mask is used, as the black surround to the positive serves this purpose. The pictures are projected and viewed by means of polarized light through a prismatic unit which superimposes the twin images.

ALTON, HANTS.

P. J. SMITH.

Congratulations, Mr. Smith, on a most interesting scheme! There are so many weird ideas extant for achieving stereoscopic effects that to come across one that is firmly based technically is certainly matter for congratulation. Our only comment is that it might be preferable to do the superimposing of the two images not by a prismatic unit but by printing them on alternate frames and projecting at 32 frames per second. This would simplify registration but would show fringing in cases of transverse motion were the images filmed other than in simultaneous pairs.

EXTRAS

Sir,—I have been struck by the absence of extras in amateur films, particularly club films. It was noticeable in the Ten Best, all of which I enjoyed, but the inclusion of extras would have greatly helped them and contributed to their realism. The implied warning: "We are acting! All others keep away" was only too apparent. It should have been possible to get more vivid backgrounds even had the producers to resort to side-streets.

Regarding the discussions about the relative merits of gauges and prosceniums, I feel that we are pursuing the aesthetic side of projection at the expense of the utilitarian. I am all for prosceniums, fitted auditoriums, dimmers, etc. but the basis of good projection is the operator and his machine. We cannot afford to have batteries of projectors as the professional cinema can, but how nice it would be to have a dual track projector so that we could run continuous shows with the one machine without having to stop for change-overs!

GLASGOW, N. ANDREW ANDERSON.

Throw-away sets are used comparatively seldom in amateur films—for the obvious reason of cost, of course; and taking crowd scenes in a large studio, where every move can be planned, is a very different thing from shooting in busy streets. Our correspondent makes an interesting point, however, but in at least three of the 1949 films used, was made of a considerable number of extras—because the

Subjects demanded them. On the other hand, a theme may sometimes require their deliberate exclusion. This was the case with "Nemesis", for example. We believe that great care was taken in the last two thirds of this film to exclude not only people but also any everyday object (such as cars and houses) suggesting people, the film being conceived as a study of two characters. The finer shades of this singleness of purpose may not always have got over, but the effect was deliberately contrived.

A dual track projector? It would need four spool arms which would make it look like an octopus! But—much more important than appearance—such a contrivance would cost far more than a simple 1,600 ft. extension. Isn't it true that change-overs are a bogey mainly because operators will not learn to change-over quickly?

Lopping-off Leaders

YES, BUT WHAT ABOUT DOUBLE-RUN?

Sir,—I was very interested to read "The Lost Leader", but there appears to me to be a fallacy in the statement in Kodak Data-Sheet X. 65 that all Kodak 8mm. films have leaders 3 ft. 6 in. long and trailers 4 ft. 6 in. long.

Practically all 8mm. cameras use "double-run" film, and if the procedure outlined in the Data-Sheet is correct for the first run, surely on the second run to adopt the same procedure would result in one taking the first frames on the leader, for the trailer would then be acting as leader and would be 4 ft. 6 ins. long. If my argument is correct, on the second run the camera motor should be run for an extra 5 seconds before one commences to film—that is, for 15 seconds in all.

GLASGOW, C.2.

R. A. GUTHRIE.

An important point to which a number of readers have drawn attention. It is, of course, logical to allow more leader at the change-over between the two runs because here fogging risks are doubled.

VIEWING THROUGH THE GATE

Sir,—It is quite true that the perforations following the leader on Kodak 16mm. film are there before processing. For some years I have made use of these marks when loading the camera.

After threading, testing and closing the camera, I remove the lens and run the leader through at 8 f.p.s. while watching the film pass the gate. Immediately the perforations appear in the gate—and they are easily seen—I stop the motor, replace the lens and set the footage indicator counter to zero. By doing this I have never lost part of a shot or wasted a foot of film, as the leader is cut off a few frames before the perforations. With an accurate footage counter I have always found that the last shot, too, comes within the end perforations when the film is located in this manner.

A further advantage can be taken of this procedure if it is required to change the type of film when a partly exposed reel is already in the camera. After the footage exposed has been carefully noted, the film can be removed in a dark room and rewound. Later, when it is required to use the remaining film, if it is reloaded in the same way it is possible to run the exposed portion through the camera (not forgetting to cap the lens) to within a few inches of the last exposed frame.

EDGAR E. PRITCHARD, A.R.P.S.
BROWNHILLS, NR. WALSALL.

PREVENTING END-OF-REEL FOG

Sir,—In some makes of cameras the film can be observed passing through the gate if you revolve the turret so that all the lenses are clear. An empty lens mount on cameras having a fully circular turret will serve as a window. I admit that with non-turret cameras there is the drawback of being obliged to unscrew the lens every time a new spool is used, but then you can't have things all ways. And this method avoids the need for calculations and conjecture. It is positive.

One frequently hears complaints about fogging of the last few feet of trailers. I believe it was Mr. George Sewell who suggested slipping an elastic band over an exposed spool, before despatching it to the lab., to prevent the last few layers of film from working loose. I always do this and would like to testify to its effectiveness. I enclose a few inches from the end of a reel from which it will be seen that practically no fogging whatever occurs, even on those frames close to the perforations.

PALMERS GREEN, N.13. HUGH BADDELEY.

THE INDICATOR SAYS...

Sir,—I was rather surprised to read that Gevaert film has a 3 ft. leader and trailer. Surely leader and trailer should be standardised for all films to avoid confusion. I have a B. & H. Sportster 8mm. camera which indicates on the footage meter that the leader is shorter than the trailer and was presumably so made with Kodak film in mind.

You may be interested to hear that (like Gevaert) the German firm, Pewtz, processes the whole film, including leader and trailer. Incidentally they also return it in a more suitable box than the original twice-posted and usually battered pack! If some firms can do this, why not others?

May I thank you for producing a magazine which I find completely enthralling and a source of much enjoyment through the year. GIFFHORN, B.A.O.R. 23. H. C. MOULD.

LEADERS RETAINED

Sir.—The firms who handle the processing of Bauchet film, and particularly the one who specialises in processing this make—Messrs. Henry Howell & Co.—do not remove more than four inches of a film, and process all types of Bauchet stock exactly as received. Messrs. Howell claim that they handle all films in total darkness and therefore do not fog any of the film.

By careful use it is possible to obtain a length substantially greater than that marked on the box, notably in the case of the 100 ft. 16mm. which is really about 120 ft. The actual length of the 50 ft. 16mm. is about 65 ft., and of the 25 ft. 8mm. double-run, about 30 ft.

LONDON, W.C.1. M. GAMES, *Actina Ltd.*

HOW MUCH IS 30 ft.?

Sir.—Your article, "The Lost Leader", should help 16mm. and 8mm. users considerably, but what about 9.5mm.? I don't think the leader and trailer problem is quite so acute here, but I do feel that the manufacturers could be a little more precise about the length of film they are selling. "About thirty feet" seems unnecessarily vague. One knows very well that it means one is being sold something less than thirty feet, but just how much? An estimate of "65 seconds running time", which has appeared in your pages, points to a length of 26 ft., which is a far cry from 30 ft. when the film costs more than fourpence a foot.

Each month I scan the list of "Where to See the Ten Best", and each month my anxiety grows as I fail to see the name of any local town mentioned. Would it not be a good idea to publish, once at least, a complete list of towns only at which the films are booked to be shown, so that those who are not fortunate enough to have a show in their own town will be able to decide in advance which will be the most convenient place for them to travel to in order to see the show?

ALTRINCHAM, CHES. F. M. PEARCE.

Thank you, yes. It would be a good idea. We have put it into effect on page 1113.

LINKING THE CLUBS

Sir.—The news of our Society given each month in *A.C.W.* is of great assistance and has been the means of increasing our membership and, perhaps more important, has been a link with other societies who have often communicated with us after reading of our activities. *A.C.W.* is a constant inspiration to all our members, who all look forward to it.

FINCHLEY A.C.S. GEO. D. W. WATTS.



So the woman sound operator is not entirely unique in film production! In our Jan. issue we published a photograph of Mrs. Barbara Bartholomew, described as Britain's only sound operator. Now comes this photograph by Mr. G. H. Briggs, of Grays, Essex, to show that Miss Vera Brookes, of D.U.K. films, must also share the honours. He took the shot when the company arrived at his town recently.

THOSE GOOD OLD DAYS

Sir.—P. J. Smith's picture of the travelling cinema (Jan.) certainly brought back nostalgic memories. I had forgotten that wonderful front entrance with its stage, the barkers, dancing girls and organ to entice one in. It was in 1907 when I first toddled—or was it dragged?—up those steps by my sister to the fairyland inside. Perched on the terraced wooden seats, we watched the turns which were put on while the films were changed.

Except for the rain on the films, the only memory I have of them is of a cart dashing down a street, the hero jumping through a bedroom window on to a mattress conveniently placed in the back of the cart, and a fight with the villain until the cart broke in two, leaving them struggling in the street while the driver, seated over the front two wheels, careered madly on out of the picture.

What memories Mr. Smith's letter has conjured up; blue arc lamps spitting, raucous music, gilt and ginger bread, and the smell of hot oily engines!

Although in later years I progressed through the magic lantern and toy projector stage, I think we had at home one of the first home cinemas, during the winter of 1908-9. A young actor in the stock company at the local theatre, having a mechanical mind, constructed a projector from an old slide lantern, and my father helped him to illuminate it with a gas burner. Installed on the kitchen table, and connected by a flexible tube to the gas bracket, we projected

films on to the window blind, and many enjoyable evenings were spent seeing over and over again the half dozen 100 ft. films he possessed.

As a special treat I was allowed on occasions to sit on the table and turn the handle, although I now shudder to think of the fire risks taken in that kitchen, often packed with neighbours, for the films were on open reels. It is certainly a contrast with my 200B and 601.

STOURBRIDGE.

C. L. GITTINS.

MORE MEMORIES

Sir,—I should like to say how much I appreciated reading Mr. P. J. Smith's reminiscences, as my own 'first time' with movies was at a travelling fair about the year 1910. The set-up was much the same as described by Mr. Smith, but there were entrances at either side of the screen, and during the showing of the films, booth attendants (or possibly 'barkers') used to enter on one side, loudly make an announcement regarding the plot or action, and pass across the front of the stage and out by the other exit.

Like Mr. Smith, I also acquired a toy 35mm. projector with circular bands of films, one of which was of an airship circling round a hangar. Later I purchased a professional mechanism which I mounted on a board with a magic lantern body for a lamp-house. The lighting for this I contrived from the bodies of two acetylene cycle lamps which supplied gas to two jets clamped together. These jets were taken from a fishing vessel's deck light and gave quite a good illumination, but the drawback was the smell of the acetylene gas after a performance, and the falling off of the illumination when the containers became saturated.

One of my prize films was a two-reeler drama, *The Phantom Burglar*, a crude story of a theft of a portrait, wrongful accusations and death-bed repentance in the best old time 'drammer' fashion. My performances usually were given in my bedroom—quite a spacious one—but I shudder to recall how blissfully innocent I must have been in those days, playing around with highly inflammable film stock and naked acetylene lights!

It is a far cry to those days, but we have certainly travelled a long way, and I do think that the old timers, like Mr. Smith and those other correspondents who have recalled their early days, will join me in a tribute to the help and guidance we receive each month in your excellent publication. I have been a reader since No. 1 although

during the war years I was unable to get regular issues.

Amateurs seem to follow closely in one another's footsteps, for I myself contributed part of an article in one of your very early numbers about prosceniums, moving curtains and better home presentation. In my early days I even had a separate projector with colour wheel (still in use) which I used in the manner described by G. H. Sewell in "Odd Shots".

LOWESTOFT.

R. W. MOORE.

It is a great pleasure to know that the allegiance given to the cinema in its early days is extended to home movies, its vigorous but still young descendant, and we should like to feel that in the home cinema of today the newcomer finds some of the enchantment our correspondents so graphically evoke.

THE MYSTERY OF THE DARK

Sir,—I was very interested in Mr. H. J. Lindfield's letter (Jan.)—on limiting screen size to that of a television screen—but fail to see what he hopes to gain by his small screen projection technique. To me it seems a waste of time. What is the use of having a medium-powered projector like the Gem if that is the way it is going to be used?

Perhaps the fact that I am also a professional projectionist makes me the more critical, but real cinema as I know it never countenances the showing of films with the house lights up—even for trailers they are put only halfway up. The home cinema relies on darkness for its air of mystery. I am all for as big a picture as possible, within the limits of length of throw and size of room. Usually I fill a 52" x 40" screen at 20 ft. with my Gem—and this, I think, is the happy medium.

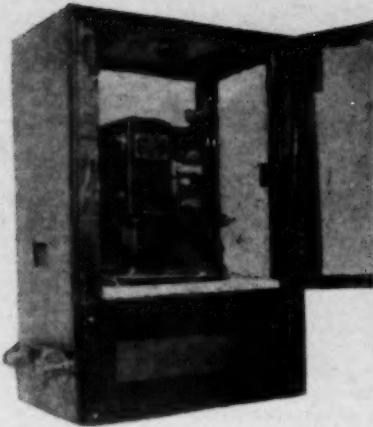
I agree with Mr. Lindfield, however, that the long throw lens for the Gem gives better definition than the standard lens.

D. G. CRANSTON.

ASHTON-ON-RIBBLE.

FRESH FUEL FOR A FURNACE

Sir,—May I add fresh fuel to the controversy between 8mm. users and the users of larger gauges? I started just after the war, on 16mm.—first just black-and-white and then, as Kodachrome gradually reappeared, in colour. (Incidentally, I read the subject up for about six months before starting, but, of course, I still made most of the mistakes I had been warned against!) Then early last year I decided that 8mm. was the gauge I must change to, as it seemed to offer economy while still giving me the colour film I so much prefer to the monotony of monochrome—said he, ducking!



The projector resistance is housed in the bottom of this blimp made by Mr. Crosby. (See "Three Essentials to Showmanship".)

Sir, I was wrong. 8mm. may satisfy those who prefer a microscopic screen or those few who can afford a sufficiently powerful projector, and even then—the quality! No—all I could do was acknowledge my error, part with my 8mm. equipment, and retrace my steps. But not quite back to where I started. Because in the meanwhile, the 9.5mm. users had persuaded me that from the point of view of hire charges and outright purchase of prints, 9.5mm. could knock spots off 16mm. Those who want the latest films can go to their local cinema! I now rejoice in a Specto Educational Dual projector, and really big pictures—even with Kodachrome. Now I have the best of two worlds.

Talking of worlds—looking back as I do from time to time through most of the post-war issues, I marvel at the ever-increasing size and value-for-money of *Amateur Cine World*.

BEXHILL-ON-SEA.

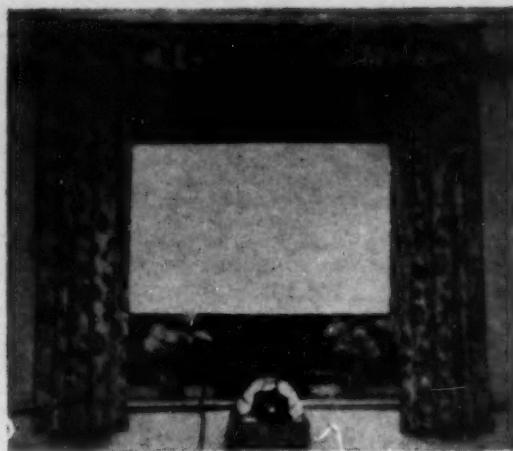
D. H. FALKUS.

NO REPLY

Sir,—I wrote to four amateur cine clubs regarding hire or loan of their films for a projection evening to be given by my club, and received only one reply. I do wish club secretaries would reply to letters—even if it's only a postcard with a plain 'Yes' or 'No' on it.

R. BRINKWORTH.
GROSVENOR FILM PRODUCTIONS, BATH.

One cannot always expect prompt replies because every job in an amateur cine society is a spare-time one, but it certainly is infuriating not to receive any answer at all. But does every correspondent remember to enclose a stamp for reply? Those jobs are unpaid ones, and it is only courteous to do so.



Mr. Crosby easily achieves a built-in proscenium by placing his screen behind the window curtains—operated by an obliging friend. The organ in the foreground was constructed mainly from an old lamp-shade.

THREE ESSENTIALS TO SHOWMANSHIP

Sir,—I am one of those unfortunate amateurs (and I suspect there are many like me) who cannot turn the basement into a local Odeon or knock down the dining room wall in an effort to make a projection room. I've had to be content with setting up the projector at one end of the room and the screen at the other, crossing the room to switch out the light and then fumbling my way back to the projector—treading on many tender corns in the process. But even in these far from ideal conditions there is no reason why showmanship should not exist.

There were three things I considered necessary to accomplish smooth presentation:

1. A projection cabinet to act as a blimp for my rather noisy projector.
2. A proscenium with curtains to draw across the screen. (However, I did not want to have to stagger in with a heavy wooden contraption before each show while my intrigued audience marvelled at my physical abilities.)
3. A model cinema organ to keep the audience amused while I changed the reels (and incidentally to keep them from pondering too much on the possible de-merits of the previous film!).

I made the projector cabinet from one and a half inch battening and odd pieces of plywood obtained cheaply from a local wood yard. It was lined with felt and covered on the outside with black rexine. A compartment in the lower part houses the projector resistance. Three sockets located at the back of the cabinet obviate the "Bryant and May" method of connections. A lead from the mains plugs into one socket and connections are taken from the other two to a Collaro Microgram and the organ. There

is also a small switch which controls a pilot light in the top of the cabinet.

It was intended that the projector should run with the door of the cabinet closed, so a small vent was made level with the motor fan for cold air to be drawn in and another above the lamphouse for the hot air to be wafted out. With the cabinet door closed, mechanical noise from the projector is almost completely suppressed.

The proscenium was easy to make. At the end of the room in which I project is a large square window. Why not place the screen behind the window curtains and allow them to open and close over it? A built-in proscenium! It was a simple matter to fix up cords to control the curtains. They are operated by an obliging colleague who, incidentally, now also turns out the light. (I hope soon to be able to persuade The Powers That Be to allow me to motorise the curtains.)

The screen was made from glass beaded material, cartridge paper painted black, a wooden batten and a length of gas tubing.

The organ was constructed mainly from an old lampshade. It goes up and down and changes colour in true Gaumont style.

The up-and-down movement is effected with the aid of Meccano parts, gears and a small electric motor. Two lights, a red and a blue, within the organ are remote-controlled from a dimmer system within a small portable switch board.

When the handle on the side of the switchboard is turned, one lamp is slowly dimmed while the other gets slowly brighter. This has the effect of flooding the organ with light from blue-through mauve-to red and vice versa. When the organ is out of sight in the "down" position, the light from it floods the screen. Were my efforts worth while? You should hear the little gasp of surprise as the organ slowly ascends while a suitable record of a Reginald Dixon selection spins on the turntable!

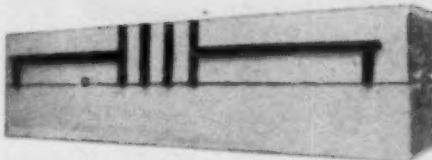
DAGENHAM.

NAT CROSBY.

PORTABLE PROSCENIUM

Sir,—I have been very interested in the descriptions of readers' prosceniums in recent issues, having long since realised the importance of effective presentation of films in the home. The essentials are, I believe, a portable proscenium and a projector control unit which are easy to assemble.

My own proscenium stands on the ledge of the bay window and was built a long time ago on similar lines to the design admirably described by G. A. Gauld in *A.C.W.* It accommodates a silver roller screen with side-stretchers—picture size 30 in. x 22 in.



The proscenium (right) closes up, when not in use, as shown above. The concealed footlights, toplights and motor-operated curtains are described in "Portable Proscenium".

—red, green and blue concealed footlights and toplights and motor-operated draw curtains. The lights are worked through a dimmer and give effective results on the pink screen curtains. An 8 in. speaker is placed on top of the assembly.

Two rectangular boxes—42 in. x 7 in. x 5 in.—of $\frac{1}{2}$ in. timber form the upper and lower parts. The side supports fit into the bottom box for storage. Four lamp sockets, curtains, rail and motor—24 volt, series-wound, ex-W.D.—are contained in the top box. A small kitchen cabinet with tea-trolley wheels was converted to house a projector control panel, turntable and pick-up and 4-watt amplifier. The 9.5mm. Specto stands on top.

The dimmer for the proscenium lighting consists of two ganged selector switches, each with ten fixed contacts. They are wired in opposition so that by single knob control it is possible to turn up footlights and dim toplights simultaneously. They can, however, be operated separately if desired by means of fader isolator switches.

I must admit that I envy those lucky people who have a spare room or rooms in which to construct a permanent cinema with projection box. One correspondent removed a brick from the dividing wall between lounge and dining-room—a good idea, but it is very difficult to convince my dear wife that such an arrangement is essential for better presentation!

PENRITH.

C. R. JEPHCOTT.

HOME PRINTING

Sir,—The Feb. issue of the ever-welcome *A.C.W.* is the best yet. As a home processor and a gadget constructor for some time, I was particularly interested in "A Lone Worker's Diary" and "Why I Do My Own Printing". Perhaps my dabbling in this field of duplicating may be of interest to fellow readers. Mr. Jepson in his excellent article suggests duplicating with positive film but does not give a suitable formula for the 1st developer. Below is one I concocted and have used with success on positive film for the past four years. I should add that I have been using Canadian positive (Kodak)

FROM FAR AFIELD

Sir.—We had three very successful shows of the 1949 Ten Best, visitors coming from Worcester, Gloucester, Cheltenham, Hereford and Drybrook in the Forest of Dean. Opinion seemed to be divided as to the best film, it being hard to decide between *Post Haste* and *Paper Boat*. We are all looking forward to the 1950 films.

LEDBURY A.C. & D.S. DUDLEY J. TOW.

IT WOULD BE NICE TO THINK SO !

Sir.—It was with great pleasure that my wife, eldest daughter and myself saw the 1949 Ten Best presented by the Ledbury Amateur Cine & Dramatic Society. Amateur film technique is continually improving, and I would suggest that it is through the very instructive articles in *A.C.W.* that the amateur is spurred on to greater skill. As a lone worker in this fascinating and educative hobby I have derived valuable benefit from them. Experiment is becoming increasingly evident in amateur films, and it is *A.C.W.* which is responsible in no small way.

I would like to convey many thanks to the Ledbury sponsors of the show. It is the first time the public here have had this grand fortune. I and my family look forward to the presentation of the 1950 awards, please Ledbury !

LEDBURY. H. C. BLEWETT.

FILMING FROM BED

Sir.—I have been ill in bed for the past few months but complete recovery will be mine in due time, and I shall be able to continue my hobby, if not my profession. Can you tell me if I am the first to film from a bed ? I filmed my family's firework display through the bedroom window. Best wishes to *A.C.W.* What a God-send it is !

ENFIELD. E. V. PYMM.

And best wishes for a speedy recovery, Mr. Pym ! We've heard of films being projected on to the ceiling for bedridden patients, but never of the patients themselves taking films. Has any other reader triumphed over obstacles like this ?

A LITTLE ABOUT A LOT

Sir.—Do you think any reader would care to help me ? I recently purchased a "lot" which included about 26 reels of unused 16mm. film (app. 30ft. to each spool, 26°). As I haven't a 16mm. camera, I find it of little use, but I do have a 16mm. projector. Now if someone would care to use about 4 reels in taking local shots (any district) for me, I would willingly send him all the film I have as some return for his kindness.

NORMAN G. HEYES.

435, WALTON BRECK ROAD,
LIVERPOOL, 4.

but no doubt the English equivalent is very similar.

Using the projector as a printer, a 15 watt bulb four inches from the gate in a light-tight box and running the projector at normal speed, the time for the developer below is 10 mins. at 58°F. This time will probably require to be changed for different set-ups, but it gives a starting point to work from.

1st Developer :

Metal, 57 grs.
Sod. Sulphite Crystal, 2 oz.
Hydroquinone, 18 grs.
Sod. Carbonate Anhydrous, 1½ oz. + 70 grs.
Pot. Bromide, 25 grs.
Pot. Sulphocyanide, 60 grs.
Water to 80 oz.

The usual reversal procedure is followed for the rest of the process.

J. D. CUNNINGHAM, M.P.S.
ABBEY HULTON.

INTRODUCTION BY FILM

Sir.—Our show in Glasgow was most successful. We had a much bigger hall this year, and several of the audience travelled quite a distance. The general opinion was that, on the whole, the standard of the films was much higher than that of the previous year. There was considerable divergence of opinion, however, as to which was the best.

One innovation that we introduced was a short speech by our president, filmed with an R.C.A. sound camera. We were very pleased with the quality of the sound in such a large hall. We are most grateful for your co-operation, and agree with your principle of letting clubs have the films a week in advance to arrange the music, but like another of your correspondents, we would much prefer a short length of blank film between films on the same reel. After all, the projector can be stopped if a pause is desired.

GLASGOW C.C.

W. B. COCKBURN.

HOW I FILMED BEHIND THE IRON CURTAIN

By
RICHARD JONES

*formerly Editor of "British Ally,"
the last British newspaper to appear
in Russia.*

I imagine a good many *A.C.W.* readers would forego a lot for a chance to film the Kremlin, particularly on a bright sunny day, when its red-battlemented walls, its multi-coloured medieval turrets, and gilded onion-shaped domes, look like something out of the Arabian Nights.

Such an opportunity came my way during the year I was in Moscow editing the British newspaper, "British Ally". To call it an "opportunity", however, is perhaps putting a rather generous interpretation on the word. The Soviet authorities regard all camera-carrying foreign visitors not sponsored by them as potential spies, and forbid photography of any kind.

The fact that I muffed a million-to-one chance to film the Kremlin successfully was mainly my own fault. I did, in fact, expose 20 or 30 feet of 8mm. film on it, but because I was a novice, knowing little, if anything at all, about exposures and lighting, the results were embarrassingly disappointing. Nevertheless, I did

manage to film a few other Russian scenes and count myself especially fortunate to have been able to do so.

Unfortunately, the winter, with its wonderful opportunities for outdoor shots of my family skiing and skating, had slipped by before I acquired my magazine Cine-Kodak 8 (Model 90) from an American friend. There were no 8mm. magazines to be obtained in Moscow, so more time was lost in getting them out from England.

It was, I suppose, only natural that my initial attempt at filming should be concentrated on the Kremlin; as you may guess, on a brilliantly sunny day, there is nothing to equal the full beauty of all its variegated colouring. There was only one vantage point from which I was able to take the film; that was in our own grounds, which face the Kremlin from the south, a distance of about 200 yards across the Moscow river. Even then I had to conceal myself from the police guards outside because once they knew I possessed a camera—as, of course, they eventually did—my every movement would have been more closely watched than it was.

It did occur to me to apply for permission to take some shots but as the authorities had not even acknowledged an official application I had put in to photograph my own office, I could guess



The longest queues in Moscow are those outside Lenin's tomb in the Red Square. On the left: the walls of the Kremlin; right: the Lenin museum. I knew I would be court-martialled if I produced my Cine Kodak there, with a militiaman standing at every ten yard point.



The guard outside our flat—taken from a bedroom window when his back was turned. I had to conceal myself from the police guards because once they knew I possessed a camera—es., of course, they eventually did—my every movement would have been watched more closely than it was. (This and the photographs below are 8mm. frame enlargements.)

pretty accurately what the result would be. Besides which, friends who had made similar applications had also met with no response.

It was, therefore, in some degree of excitement that I waited for a suitable day to arrive. The summer, as in England, had been unusually wet, and fine days a rarity. But eventually it came and ahead I went with my filming, conscious of all the thrills a beginner experiences handling a cine camera for the first time.

I panned slowly from one end of the Kremlin to the other, pausing but a few seconds in my effort to take in the full magnificence of the Byzantine churches in the Kremlin grounds, and wondering anxiously if Kodachrome was going to register their glorious colouring. Well, the editor of *A.C.W.* has seen the result, and if he kindly suggests that I need a few lessons in movie-making I shan't be offended.*

But I did learn something from that first adventure and decided to put it into practice some weeks later, after I had got the film processed. My destination this time was a place called Yasnaya Polyana, the home and burial place of Tolstoy, author of "War and Peace", "Anna Karenina", and a host of other Russian novels.

Carrying a cine-camera is, to my mind, a joy at any time, in any country; carrying it behind the Iron Curtain was a thrilling, if dangerous, pastime. We had

*Well, yes, a few lessons are indicated; but even an experienced amateur, filming under such conditions, would not feel called upon to apologise for the patchy results he would be almost certain to get.—Editor.

no sooner left the suburbs of Moscow for Tolstoy's estate about 130 miles away, when we discovered we were being trailed by a little black car. I had been in Moscow long enough to know the occupants of that car—two members of the Secret Police. They had come along, apparently, to see that we didn't stop anywhere on the way.

In point of fact, no foreigner is allowed to travel beyond 50 kilometres of Moscow, and then only to a certain number of specified places. Before he goes he has to notify the Ministry of Foreign Affairs of his destination, the date and time of his visit, the route he proposes taking, and his mode of transport.

We reached Tolstoy's place without further incident—we did *not* stop on the way—and settled down to enjoy a pleasant afternoon's excursion round the museum and grounds. But it was not to be. While waiting for a guide to show us round, I spotted a group of gaily-costumed girls and boys—young Pioneers and Komsomols—standing outside the window of Tolstoy's study. Two or three amateur photographers were taking snaps of them and I thought a shot of the scene would make an admirable souvenir of our visit.

I was too late to join the other cameramen so I asked the young woman in

Uniformed members of the M.V.D. going on duty. I had hurriedly to take this shot from a window of my office in Kalinin Street. In order to get a picture of the office itself, I had to dodge the guard on the gate. I was rather breathless, and I'm afraid it was a shaky shot.



charge if she minded my taking a picture. She smilingly assented, and while she re-posed the group I stepped over to a nearby militiaman for reassurance. He gave it readily.

I lifted my camera, focused on the group, felt for the motor release and was just about to shoot away when a hand fell heavily on my shoulder. It was the self-same militiaman, but by now the smile had gone from his face. He shook his head gravely and then indicated two men standing a few yards away who were shamefacedly trying to look unconcerned. There was no need to say more. Our "shadows" had caught up with us. To continue would have meant argument, confiscation of the magazine, and possibly the camera as well.

To make doubly sure that I did not expose any film they followed us about all the afternoon—there was no shaking them off—and by the time we arrived at Tolstoy's grave in the woods they were joined by a woman detective—just in case the women members of our party required searching, I presumed.

But that was not the end of our troubles. When we got to the grave there were two uniformed militiawomen standing discreetly among the trees. As we listened to our guide, one male detective stood a yard from my left elbow, the second stood a yard from my right, and their female companion stood directly opposite me, with the width of the grave between us.

It would have needed more courage than I possessed to have raised a camera under those five pairs of baleful eyes. And so the experience I had gained from my first film-making was not put into practice that afternoon.

Incidentally, we were trailed all the way back to Moscow. They left us only on our doorstep. If some of you ask why I didn't turn round and enquire, "What the —?", I can only reply that a wise foreigner doesn't argue with the M.V.D. But a keen movie-taker never gives up trying and I was now more determined than ever to have a go.

I was luckier the third time, but not bargaining on good fortune, I had to curse myself for not taking along an extra magazine. We had gone, by train this



One of the blue and gold domes of the Monastery at Zagorsk. It was here that I encountered entirely unexpected good fortune. Although there were militiamen about, and although the vigilant citizen considers it his duty to report to the police any foreigner seen using a camera, I was actually allowed to film—on payment for a permit.

time, to see the famous monastery at Zagorsk, about an hour's run out of Moscow. These old Russian monasteries are incredibly beautiful. The blue and gold onion-shaped domes of Zagorsk's churches, the richly coloured wall paintings, the ornately carved gables, and the decorative arcading, make an enchantingly lovely picture, and my fingers were itching to film it.

The place, however, was teeming with a motley collection of worshippers, visitors and beggars. In Moscow, and indeed in any Russian town or village of any size, a "vigilant" citizen considers it his duty to report to the nearest policeman any foreigner seen using a camera.

With all these people around, plus a sprinkling of militiamen, I counted my chances of using mine here negligible. But there was a pleasant surprise in store. When I asked the official who issued us our tickets if it was permissible to take photographs, he immediately whipped out another ticket (on payment) which gave us the necessary authority.

This was almost too good to be true and I wondered what the snag was. To my intense relief there was none. I could have taken some extremely interesting scenes there, especially of the crowds leaving the various churches in the monastery grounds, but my aesthetic inclinations proved the stronger. If only I had had another magazine instead of a half-used one!

The longest queues in Moscow are



And now Russia was behind me and I was in a world no longer hidden from the eye of the camera. Interested spectators watch our Russian ship leave Helsinki on the journey home . . .

not for food, buses, or cinemas, though they have their quotas, but to see the embalmed body of Lenin in the great red marble mausoleum in the Red Square. I knew I would be courting trouble if I suddenly produced my Cine Kodak there, with a militiaman standing at every 10 yard point. But I did want a pictorial record of one of the most amazing sights in all Russia. I could have tried to take it from my car, but my Russian chauffeur, however well-disposed he might have been to co-operate, would have been for the high jump if a militiaman or traffic cop had spotted us.

But I got a picture, though not in the Red Square. And as others might try to emulate me, I had better not reveal the spot from which I took it.

To say the least, film making by the amateur behind the iron curtain is a hazardous undertaking. To succeed one must persevere be bold, and bold I had to be to get the picture of my office in Kalinin Street before I left Moscow. It was not a military objective and I could see no harm being done in filming its unique architectural features. What is more, I took the risk of being seen by the militiaman on duty outside the entrance and having the magazine taken away.

Leaving a militiaman on point duty about 50 yards away, I walked casually up the street to my office, nipped suddenly into a yard entrance, watched the guard on the gate turn on his heels and pace away from it, then let the machine run for ten seconds, my arm trembling



. . . and on Tenby sands my son stands savouring a freedom we had long been denied, free to come and go at will, no longer trailed and shadowed. At last I can use my cine camera as I please.

with excitement. It wasn't a good effort, but with friendly official co-operation it might well have been.

The Russians, by the way, are extremely keen on photography—there is no ban on *them* using a camera within certain bounds, though I did see a militiaman remove a film from a boy's camera in the very street in which I worked.

While I saw several 16mm. cine cameras for sale in the shops, I did not see anyone actually operating one. Prices varied between 2,000 and 3,000 roubles, or roughly £200 to £300 at the official rate of exchange, which bears no real relation to the actual purchasing power of the rouble.

Short Lengths

Visits to Elstree and Pinewood, the Kodak factory, B.B.C. television studios at Alexandra Palace and Shepherd's Bush, the projection rooms of three London cinemas, recording studios of United Motion Pictures Ltd., processing and printing departments of Kay Film Laboratories Ltd., the historical collection of cine apparatus at the Science Museum, South Kensington, and the Silver Clef, an amateur cinema at Loughton, have been planned for the I.A.C.'s 1951 convention during the four days March 1st-4th. The ambitious programme also includes a banquet, premiere presentation of the prizewinning films in the 1950 competition, the annual general meeting and an exhibition of cine apparatus. Prices of tickets range from 7s. 6d. to 35s. Details from 8 West Street, Epsom.

Ace Movies have issued a brochure, listing its prizewinning films and the amusingly varied criticisms levelled at them, in celebration of its 21st birthday. Sample comments (on *Three Floors Up*) : "Production is polished, casting and acting very good indeed, the settings well designed and produced, the direction imaginative"—A.C.W. "I thought it, if you will excuse my saying so—awful"—Irish friend of the Editor, A.C.W.



AT YOUR CINEMA

SHARE YOUR PLEASURES !

By LESLIE WOOD

There is a development afoot in professional films worth consideration by amateurs. Some full length productions are being divided between several production crews. *Seven Days to Noon*, for example, was the work of two units, one of which took care of exteriors—the evacuation of London and the man hunt—the other of the interior sequences.

The amateur hesitates to make a ninety-minute film because of the expense. Also, the leading lady may marry and go to live in Australia before the film is half finished!

Both reasons are understandable. If, however, a film was split up between a number of groups, one handling exteriors, another interiors, and a third documentary and atmospheric sequences, expenses could be divided between the three and production speeded up if the

three groups worked simultaneously. Instead of the usual twenty or thirty minute picture, the club would be the proud possessor of a full-length feature film and, if each unit did its best, a prestige picture at that.

Examination of that current super production, *Samson and Delilah*, reveals that it might have been a more impressive picture if Cecil B. DeMille had not been at the helm *all* the time, for this film is compounded of three ingredients, history, romance and spectacle.

DeMille is, of course, a genius at spectacle. His final reels, in which Victor Mature, as Samson, applies his shoulders to a stone pillar and throws down the temple at Gaza, to the terror and ultimate destruction of the hundreds who have come to mock his waning strength and blindness, are unforgettable.

The gigantic temple scene built for "Samson and Delilah". Seated atop the camera boom in the picture on the left is the man whose name is synonymous with bigness on the screen—Cecil B. DeMille, who in this film carries on the tradition which he has created. This particular set, at the end of which towers the god Dagon, sixty feet high, occupied two whole sound stages. It was honeycombed with concealed hydraulic lifts which dropped sections of 'masonry', matching sponge rubber counterparts falling on a similar set built to one third the scale. This smaller set weighed 20 tons and was three storeys high. Optical printing helped to convey the illusion that the edifice is falling about the fleeing figures.



The romance between Maturé and Hedy Lamarr, however, is more sexy than subtle and belongs to a cinematic age which flourished in the thoughtless thirties but which now seems to be somewhat florid by modern standards. A youthful hand might have served it better.

Samson's slaying of a thousand Philistines with the jawbone of an ass is a sequence in which DeMille's adroitness with thrills again comes into its own. The dances, the half-naked slaves and the epic fight between Samson and a lion are all good stuff. And how very skilfully the fight sequence is cut between close, medium, long shots and flashes, until the most expert would be hard put to it on one viewing to pronounce exactly where Maturé's double takes over, or where the lion is real, where a dog in a lion skin or a fake lion created by the special effects department! The dialogues about suffering Christians and

tyrannical Philistines, however, merely lumber along.

But even if this film would have been better had DeMille directed the spectacular thrills and other directors taken care of the love story and the historical context, we can revel in *Samson and Delilah*'s amazingly successful climax. It took eight days to shoot the collapse of the temple. The set was duplicated. A full-size one occupied two whole sound stages, with the god Dagon towering sixty feet at one end. Two hundred electricians controlled the lights. To light the set they totted up 51,000 amps. Six hundred actors were on the set, plus one hundred and fifty technicians and stage hands to work the effects. Probably not since the days of D. W.

One of the highlights of the film is the fight between Samson and the lion. Here are two shots from the sequence. Split screen? Real lion? Fake lion? The camerawork and cutting are so skilful that it is impossible to say where the fake takes over from the real.





Two shots from "Sunday in August", an Italian film written and produced by Sergio Amidei, who wrote "Bicycle Thieves". The film follows the fortunes of five groups of pleasure-seekers who spend a day by the sea. A theme of this kind offers interesting possibilities for amateur cine club production.

Griffith and *Intolerance* has there been such a sensational set.

A duplicate of it, one third the size, built of plaster and sponge rubber on the lot, was used to film falling 'masonry'. The big set was honeycombed throughout with concealed hydraulic lifts which silently dropped sections of 'masonry' out of view to coincide with the sponge rubber counterfeits falling on the film of the miniature set. By optical printing and nice timing, the falling pillars on the small set encompassed, or rather appear to encompass, the fleeing figures on the big set. Obviously no amateur unit could be a tithe so ambitious, but two or three working in unison could obtain some not inconsiderable results. So could two or three clubs working together as one. Nor need this principle be confined to historical films. Take a good, fast-moving gangster thriller like *Kiss Tomorrow Goodbye*, in which James Cagney leads an exciting life of crime. It is the melodrama of a young man who escapes from a prison farm and traps a

bribe-seeking police superintendent into becoming his accomplice in hold-ups. Cagney looks like being immune from justice, until he makes the human mistake of loving two girls at the same time. He marries one, whereupon the other gives him a bullet for a wedding present as well as for several past wrongs, including the murder of her brother.

It is tough, hardboiled, and bristles with corruption. Cagney is as brashly impudent as of yore, and the dialogue is terse and tart. In such a production the prison farm and stick-ups could be handled by one unit and the romance by a second unit, using, of course, the same cast throughout. Variations in lighting and in directorial tempo would enhance realism, I feel.

An even better example of what could be an admirable venue for co-operative production is offered by the Italian film, *Sunday in August*, presented by the Academy. This altogether charming picture was written and produced by Sergio Amidei, who wrote *Rome—Open City*, *Paisa* and *Bicycle Thieves*.

The inhabitants of Rome flock to a nearby beach for relaxation on a hot August Sunday. The film follows the fortunes of five different groups—a taxi driver's family which toils and sweats its way from city to sands and back again, vowing it will never do it again, and their daughter who has a romance with a boy encountered by the seashore, the misadventures of a spiv, and so on.

It teems with bustling movement and heat and noise and the absurdity of fat sun-bathers, and it intermingles them with sudden flashes of beauty, like the patterns made by leaflets dropped by a passing plane, and the youthful mobility of the young lovers glimpsed flitting through trees.

Naturally, groups co-ordinating production within one set framework need to hammer out the script thoroughly and they would need to agree on the key for each individual section. Then it would be up to each group to do its best to out-distance the others in the excellence of its direction, camera work, lighting, production values, acting and editing. At the end, final over-all editing would be desirable to co-ordinate the whole.

The system need not apply only to acted stories. A documentary of a town could be split up between three units, all on their mettle to do their best, one looking after the geographical side, another the industrial, a third home and social life. Smaller clubs might switch only director and cameraman for each section, pitting beginners in these fields against older hands.

Given a link between each episode, as in *Tales of Manhattan*, the film which originated 'symposium production' and which used the adventures of a man's evening dress coat as the common factor, any episode that did not come up to expectations could always be eliminated without harming the whole. Length in itself means nothing, but length allied to quality is, I feel, preferable to 'little but



Powerful close shot from "Kiss Tomorrow Goodbye", featuring James Cagney, a fast-moving gangster thriller.

good', if a balancer programme of reasonable length is to be compiled.

THE WORKSHOP

1. A Go-Everywhere Lighting Unit

Many newcomers to film-making are deterred from attempting interior work by the trouble involved in setting up lights. Stands are expensive and improvisations not always successful. Two or three lighting units take up a lot of space in a small room and their attendant cables provide a trap for the less careful actor and the cameraman intent on the job.

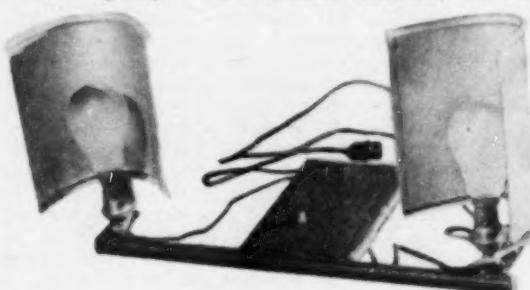
No, what is needed is a small unit which can be handled by the cameraman and which cuts down the cable hazard. Such a unit is shown in the photograph. It is simple to make, the essentials being a cross-strut about 15 in. long with a platform fitted with a tripod screw in the centre to carry the camera, and reflectors and lampholders at each end.

Although my own unit is made from steel,

wood could be used equally well provided the cross-strut was sufficiently rigid to prevent the ends twisting with the weight of the lamps. $\frac{1}{2}$ in. diameter steel tubing was used for the model illustrated, each end of the cross-strut was closed and lugs welded on to carry the lampholders. A frame of tubing welded to the centre of the strut and covered with a piece of sheet steel comprised the camera platform. The hole for the tripod screw can be placed to suit the camera. Lamp and reflector units from a Cinepro titler completed the construction. The whole unit was then finished in black crackle enamel.

The unit may be held in the hand when filming without a tripod and can be set up on a tripod for use as a titler, the title being attached to the wall or perhaps propped in an easel. The set-up is extremely useful for close-ups and close medium shots. The flat effect obtained from two No. 1 Photofloods can be overcome by using a No. 1 at one side and a No. 2 at the other.

With this arrangement the following exposures have been found to give satisfactory results:—



This lighting unit is made from steel, but wood would serve equally well.

Distance from subject—in feet		Recommended Aperture
Super XX	Super X	
6		f/8
8	3½	f/5.6
12	5	f/4
14	5½	f/3.5
18	7½	f/2.8
24	11	f/1.9

As will be seen from the table, the use of the unit is limited, and is not intended to take the place of properly balanced lighting for the more ambitious shots which cover a large area, but it has been found sufficient for most of the family shots which the average amateur requires.

W. Rothwell Heywood

2. Electric Motors for the Home Cinema

Many of the small 24 volt D.C. motors which are at present on sale in Govt.-surplus stores, are ideally suited for duty in the home cinema. The driving of home-made projectors or those which were originally hand-cranked and the operating of proscenium curtains and dimmers are uses which spring readily to the mind.

The motors which I have used most, and on which I have based the construction of the D.C. supply unit described below, are Types 10KB869 and AD10/S6U. These are ex-Air Ministry, and measure about 2½ in. in diameter by 4 in. long. There are many other types which externally resemble these two and will perform similar duties. They are generally to be found with a small blower mounted on the shaft, and cost, depending on where they are bought, from 3s. 6d. to 12s.

Type 10KB869 is a shunt motor, suitable for a wide range of speed on D.C. AD10/S6U is a series motor with a laminated field, and may thus be run on A.C. or D.C., although with some sacrifice of power and speed range on A.C. In "Ideas Exchanged Here" (Nov., 1950) I outlined the various types of motor, and the ways in which they could be used and reversed.

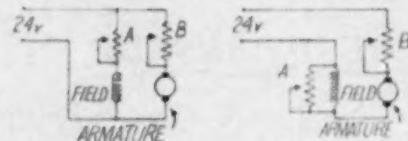
Low voltage D.C. is obtained by transforming the mains supply (200-250 volts A.C.) down to about 27 volts and passing it through a rectifier, the output of which, with the motor running, will be very close to 24 volts D.C.

Almost any radio handbook will tell you how to design and make a transformer, but

even if you buy your transformer made to order, it is not a very expensive item. The core stampings of mine were bought for sixpence—the original coil was burnt out—and a new coil wound for seven shillings. The centre leg of the core is 1 in. square and the "window" 2 in. x 4 in.; these measurements are not critical and if approximately of this size will do very well.

The coil, for use on these stampings with 200 volts A.C. mains, consists of 1,300 turns of .018 in. diameter (26 S.W.G.) enamelled copper wire for the primary winding, and 120 turns of .064 in. diameter (16 S.W.G.) enamelled copper wire for the secondary. If you prefer it, of course, you can leave the calculation of the coil to a dealer who specialises in this sort of thing and have him wind it for you.

When dismantling the old transformer—if you are lucky enough to get hold of one—be sure to note the way in which the core stampings are assembled alternately from



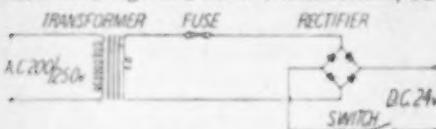
Wiring diagrams for: (left) the shunt motor and (right) the series motor. (Both D.C. only.)

each side of the coil, and to replace them in a similar fashion with the new coil. The primary winding (thin wire) is connected through a terminal block to the mains, and the secondary (thick wire) via a simple fuse, which may consist of a short piece of 5 amp lighting fuse wire to the rectifier.

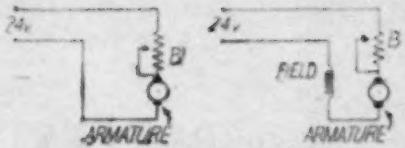
A search through the surplus stores should bring to light a suitable rectifier. Mine, which cost 8s. 6d., is of the selenium type with sixteen 45 mm. discs, connected as a double bridge. If you are in doubt as to the suitability of a rectifier, the dealer will help.

You will find three rows of terminal tags with some already connected together. Do not disturb these connections, but connect the transformer secondary, through the fuse, to the A.C. terminals which are usually coloured green. The D.C. output will be obtained from the other terminals—red for positive and black for negative—which should be brought out through a terminal block.

Speeds of the motors can be modified by the use of resistances. For the sake of convenience these may be of the variable type. Connected as shown in the diagrams it is possible to control the speed of any of these small motors as follows: a resistance in position "A" will increase the speed, and in position "B" will decrease it. The values of



Wiring diagram for the D.C. supply unit.



The permanent magnet motor (D.C. only) should be wired up as shown on the left, the series motor (D.C. or A.C.) as on the right.

the resistances will depend on the motor, but for the two types I have mentioned, "A" may be about 200 ohms, and "B" 20 ohms.

The simplest method of bringing out connections from the field and armature is to trace a lead from the field coil or brush, cut it, and solder an extension on to each of the two ends, bringing them out through a hole drilled in the end-cover. Do not try to run the motor too quickly, though, or you may damage it. Double the normal speed should be regarded as the limit. R. Judson, B.Sc.

3. A Useful Viewfinder

Whenever I am filming there is always a constant demand for what we have come to know as "The Hole": a lightweight portable viewfinder for helping one to compose pictures and decide on camera angles.

To make the viewer you need to know the exact focal length of your lens (or lenses) in millimetres and the exact dimensions of the camera gate aperture. The British Standard in 16mm. cameras is 10.41 mm. (± 0.05 mm.) horizontally and 7.47 mm. (± 0.05 mm.) vertically.

Angles of cover of any lens can readily be found. For example, to ascertain the angle for the horizontal dimension for a 25mm. (1 in.) lens, draw a base-line 10.41 units long (the size of the unit is immaterial), bisect it and erect a perpendicular from this point 25 units high. Join the extremity of the perpendicular to the ends of the base-line to form a triangle. The apex then represents the viewing hole and the two sides of the triangle, joined at the apex, the angle of view. These lines, can, of course, be extended as far as you wish. If the eyepiece is to be 2 ins. from the mask, a line drawn 2 ins. from the apex will give the width.

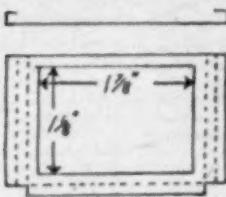


Fig. 2

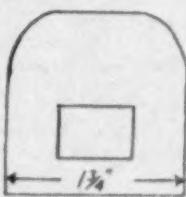


Fig. 3

The first stage in constructing a viewer with the eyepiece 2 ins. from the mask is to draw the body on paper which is laid on a sheet of metal such as tin-plate. Prick through the paper to mark the metal at the important points, then join them up with a scribe. The shape can then be cut out and the necessary bending done in a vice. The portion A in fig. 1 should be bent first, then the three side pieces and finally the four "ears" B, C, D and E are turned outwards, after which the joints are soldered.

The mask holder is made in the same way. Cut the rectangular hole by first drilling a small hole at each corner, cutting through the metal with a chisel and finishing with a file. The edges are bent as in fig. 2, and the joins soldered. The "ears" of the body and the back of the mask can then be soldered together.

The rear end of the viewer is hardly large enough to exclude extraneous light from the eye, so it is useful to fit a disc of soft metal about $\frac{1}{8}$ in. across. Drill a centre hole in this and in the rear of the viewer body approximately $\frac{1}{8}$ in. in diameter. Slightly dome the disc with a ball-pin hammer and solder its convex side to the viewer. A piece of wire serves as a peg to hold the two pieces of metal together, but it must be dirty or it will be automatically soldered in the hole.

The interior of the viewer can be finished in dead black paint and the exterior in a hard-wearing enamel. Aluminium sheet $\frac{1}{16}$ in. thick is ideal for the masks; a suitable design is shown in fig. 3. I made the aperture in mine for the 1 in. lens approximately 20.8 mm. by 14.9 mm. H. Lomas

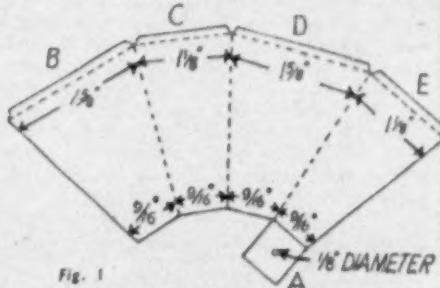
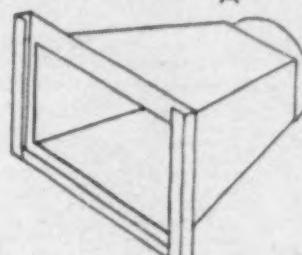


Fig. 1





PLACES AND PEOPLE

Associated Film Productions, a group of Australian amateurs, are setting out to attract the general public with box office films, and report success in gaining large audiences. In this photograph they are seen taking a shot for a tough outdoor picture, "Each Dawn a Red Sun."

There are no classes in the A.C.W. Ten Best Films of the Year competitions, but if one were to group the entries according to subject matter, one would find that they fall into five broadly defined divisions: places, people, events, how it is done, fiction. Notes on the Highly Commended films and on a number of the Commended films in the 1949 competition have already been published in A.C.W., but we have yet to assemble the complete tally; so let us round off the list with an enquiry into how far the remaining Commended films succeed within the framework of those five classifications.

All the groups must inevitably overlap to a considerable extent. A film about a place, for example, must include people as well. If it does not, it is likely to appear remote and rather dull because, after all, places exist for people. They are the background to people's lives. Even in a film about places that are no longer lived in—famous castles, for instance—the human element should still be in evidence.

Castles were once homes—fortified homes. What sort of life was carried on in them? No need to dress up folk in doublet and hose to re-enact a mediaeval episode. Film some still pictures in a titler. Show a plan of the

castle to demonstrate how the needs of the time dictated the lay-out. Give information in the sub-titles. Include shots of visitors gazing at the ruins. The inclusion of a figure will often assist pictorial composition, provide much needed movement and help the audience to gauge relative heights. The point is that no scenic should be conceived exclusively in terms of mere views.

The Place as Background

In *In and Around Shrewsbury*, by C. D. Ide (8mm., 300ft., colour) the place is presented as a background to the producer's family. We are taken to a horse show, to the river, to the countryside in winter for some tobogganning shots. A sub-title about rubbing away the stiffness serves to link the last-mentioned to a nice sequence showing small boy bathing himself (we particularly like the close shot of him cleaning out his ears). Then come some February-fill-dyke scenes (pictorially very expressive), some shots of angling and of the countryside in autumn.

It is a pleasantly leisurely film without any tricks and is reasonably coherent because the producer has not been content to make one or two shots do the work of

Since the return of the A.C.W. Ten Best Films of the Year competitions we have published detailed accounts of the making of twenty outstanding films, besides a large number of reviews of the principal features of the runners-up. The notes in the following pages, together with earlier criticisms, provide a survey of successful film-making unequalled in its range and comprehensiveness. Before you start on that new film of yours, why not turn back to some of our earlier issues, and refresh your memory of what others have done—and how they did it? You may well find that they clear up the very problem that has been worrying you.

several. He has thought in sequences. On the debit side is the fact that the two elements of people and place are not as closely integrated as they should be. They are kept too much in separate compartments.

Jersey, by the same author (8mm., 200ft., colour) is basically a record of motor racing, but it comes in the categories of places and people rather than of events and how-it-is-done because it is a picture of a holiday. The film begins at home, with the holiday makers looking at a motor racing magazine and thinking, so a sub-title tells us, of warmer days. They arrive in Jersey. Some excellent close-ups establish the individual members of the party and attractive pictorial shots establish the place. But all this, we are told, is a prelude to more exciting things: motor racing, which is introduced by a close-up of a newspaper giving details of the events.

Good Racing Scenes

The racing scenes are among the best we have seen, the leading competitors, featured at the pits, being clearly identified. So often in films of this kind one has difficulty in discovering who is who. But the film ends with shots of the winner, a logical enough ending had the film been designed wholly as a motor racing record, but the producer took considerable care in building up the personal element. Why bother to do this if you intend to jettison it later?

Jersey would have been rounded off much more satisfactorily had it ended with shots of the holiday-makers. At least they could have been shown coming away from the course. There could perhaps have been

close-ups of them animatedly discussing what they had seen. Then one of them could assume an expression of mock gloom. Sub-title: "Home again tomorrow". They pause and look out of the picture. Shot of coastline (not necessarily taken from their standpoint). Fade out.

Statues as Spectators

London, by L. Linzee (16mm., 300ft., colour) has been conceived as an impression of the London scene rather than as a tour of familiar places, but the fact that the human element is not quite as strong as it should be results in a certain lack of urgency, the bustle and busyness of the city not being entirely adequately conveyed. There are some good continuity links (e.g., Changing of the Guard, cut to shots of riders in Rotten Row), and some of the angle shots of statues in the political meeting at Trafalgar Square sequence are effective, the statues appearing to incline in interest or lean back in indifference to the speakers.

There is a little too much of the street market, and while one appreciates the author's intention, one feels there would have been no harm in a few sub-titles to indicate what the various landmarks are, for not every member of the audience is likely to have a full knowledge of London. At the end there is a rapid recapitulation of daylight shots we have previously seen intercut with shots of illuminated signs, but this juxtaposition of daylight and night scenes tends to jar. The film is, however, effectively handled and has been made with care.

The Story of a River, by F. N. Harrison

The itinerant photographer ('knocker-boy' to the knowing) narrowly escapes becoming a victim of furious cycling. Crouch End A.C.S. are making a 9.5mm. film about his misadventures. Problems of timing made the taking of this particular shot a matter of some complexity.



(16mm., 480ft., colour)—the river is the Hull, though we are not told this until the end—is pleasant to look at, the subject matter giving it a certain air of serenity, but although it has obviously been conceived as a whole, it lacks incisiveness. This is because it is less the *story* of a river than pictures of it in various aspects. There are very few detail shots, some of the material is repetitive and the river is not always the central character. And the last part—showing industrial reaches—is over-long in relation to the rest.

All this can surely be ascribed to one thing: insufficient care has been taken with the script. The face of the river has been admirably presented but not its character and history. One needs to be assiduous in finding out facts for a film of this kind. But within its too narrow limits it has been presented with care and evident appreciation of pictorial values, and there are good, informative sub-titles.

Following the Course of the Thames

Old Father Thames, by H. W. Jones (16mm., 400ft., colour) is also thoughtfully done, and since one can assemble so many more facts about the Thames than one can about the Hull, Mr. Jones probably had a less difficult task than Mr. Harrison. From its source to Southend we follow the course of the river, stopping at interesting places on the way. The essential characteristics of some of these places—the features that make A more worthy of notice than B—are not always clearly defined, and many of the scenes of different parts of the river are too much alike. So they are in reality, of course, but the purpose of a film is to select.

There are some abrupt colour transitions, but the film is pictorially very expressive. The Henley sequence, in particular, is well done (normal day contrasted with regatta time). The sub-titles, on an attractive pictorial background, are pleasantly to the point, but one would like to have had a map. The ending is somewhat woolly, emphasis being on the Royal Eagle instead of on the river but, despite the fact that it is not as incisive as it should be, the film holds the attention and has been filmed and assembled with care.

South Westward Ho, by F. M. Pearce (9.5mm., 350ft.), a film of a holiday in Devon, is as much about people as places, and for this reason is a lively production. The adventures of three cyclists are gaily presented (we pick up a fourth on the way who is not introduced as the others are: the cameraman, perhaps?) We see them washing and shaving outside a hostel, trudging along in the rain, pushing their cycles uphill,

having a picnic, and so on, these shots (which include bold close-ups) being interspersed with shots of the scenery. A nice sense of continuity is apparent throughout (supplied by purposeful filming on the spot and linking shots taken on return home); and although—since it had to be shot off the cuff—it lacks the amplitude that the accumulation of planned detail gives, at least it is brisk.

The producer knew what he was about. He decided to build the film round the holiday-makers instead of allowing himself to be seduced by every attractive view that presented itself. One suspects that he did not always keep this theme wholly in mind during the filming, but enough of it was present to facilitate the removal of errors and the fruits of misguided enthusiasm on the editing bench. The sub-titles are bright and to the point.

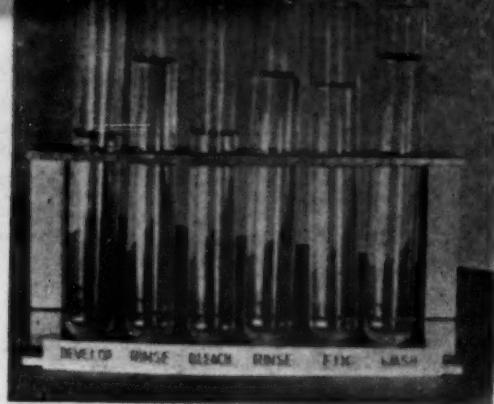
Personalities are also well to the fore in J. Fogden's *One Happy Day* (16mm., 250ft., colour), the family being happily presented. Disciplined camerawork, good build-up of personal scenes and regard for continuity have produced an unpretentious, pleasingly handled cameo that should prove a memorable holiday souvenir.

The Family Coach, by E. Freeman (16mm., 300ft.) is all about a family—a huge one which fills the coach they charter to take them to Southend. It's cold sitting on the beach but they enjoy themselves at the fun fair—all except one member of the party, that is, who is removed prostrate from the giant racer. This incident does not appear to have been 'acted'. The gentleman really looks to be ill, but since no one seems to be worried unduly, we conclude that he can take it, though we confess to feeling relieved when a shot of him, still rather wan but consuming cockles with relish, suggests that the family were quite right in assuming his stomach to be equal to all demands.

A Huge Family Party

This gigantic family party is a quite uninhibited one, and the producer has taken advantage of the fact to secure some vivid candid portraiture. The film is inevitably somewhat ragged, but it moves quickly and there are plenty of good close-ups.

Treasure Hunt, by K. Prior (16mm., 280ft., colour) features a vivacious little mortal who is a little too much aware of the camera but charms one, nevertheless. It is a holiday film built round her, the producer having evolved a novel idea for securing continuity. The child finds cards directing her to a number of places of interest or requiring her to engage in various activities: "Take a trip to Meliden church", "A tricycle ride



The photograph shows our winning combination.

The concluding
instalment of
INVENTOR'S
DELIGHT

WE ACHIEVE VICTORY

By JULIEN CAUNTER

This final chapter would have been very different had I not, some time ago, met an acquaintance who said he had a complaint about the chapter on Sources of Information. He did not agree that there was no single volume that dealt with photographic chemistry in a comprehensive yet simple way. He wanted to recommend one, even though it cost 35s.: it was "Photography, Theory and Practice" by L. P. Clerc. I studied his copy and I was so impressed that, at the first opportunity and at the risk of a financial crisis, I bought a copy for myself.

It certainly contains an enormous quantity of information useful to experimenters. However, as I have mentioned before, no book is complete—and this is no exception; so I shall not have to throw away any of my other books.

I was comparing Clerc with my research notes, checking up on stain removal, when, just over the page, under 'Dichroic Fog', I spotted an item that would have jerked my joyful hat way up into the air if I had been a character in a comic. It was about solutions that were alleged to dissolve away colloidal silver without attacking a silver image. What a discovery!

And that is how we find ourselves at what is really Round 4.

Experiment 1.

No. 1 Solvent	
Thiocarbamide	35 grains
Citric acid	18 grains
Water	to 4 ounces

A four-frame test piece, fogged in the light, goes through: (1) No. 1 Solvent, ten minutes; (2) Wash, 3 minutes; (3) Hypo; (4) Wash and dry. *Result:* The backing is reduced but not a great deal. Mmm...

Right, then we must try Solvent No. 2:

Solvent No. 2: 0.1% solution of potassium permanganate. Plus:

Clearing bath: 5%-10% solution of sodium bisulphite (to be used same day as mixed).

Experiment 2 (Group). Two exposed test pieces go through: (1) Fine Grain developer (Tablet brand); (2) Wash, 2 minutes; (3) 0.1% potassium permanganate: (a) 5 minutes, (b) 10 minutes; (4) Rinse; (5) 10% sodium bisulphite, 5 minutes; (6) Rinse; (7) Hypo; (8) Wash and dry. *Result:* (a) Backing not reduced enough; (b) The backing has almost gone but the image has been reduced.

Experiment 3. Repeat Exp. 2 with development time increased by 50% to counteract reduced image, and time in permanganate increased to 15 minutes (at 65°F). *Result:* Again the backing has almost gone, but hardly any improvement on Exp. 2.



This enlargement shows that at last we can afford to smile. Compare it with those reproduced in the January and February issues.

Experiment 4. Repeat Exp. 2 with double strength permanganate (0.2%) acting for 10 minutes. *Result*: A slightly clearer image but there is an overall light brown stain not removed by the clearing bath.

Experiment 5. Repeat Exp. 1, using the No. 1 Solvent at double strength and keeping the fogged test piece in it for 20 minutes instead of 10 (Temp. is 68°F). *Result*: The backing much reduced, but not enough.

Getting Nowhere?

Ruminations. We don't seem to be getting anywhere. These colloidal silver solvents seem to be only capable of removing layers that are weaker than we are trying to dissolve. Reading the item 'Dichroic Fog' more carefully, we realise that dichroic fog, which admittedly is colloidal silver, is exceedingly thin. Even intense dichroic fog is due to only a very small amount of silver—much less than in our backing layer. So there does not seem to be much hope there, after all. Chah!

Inspiration. After the feeling of disappointment has died down and we can think again, the dominant impression left is that it seems possible in principle to remove colloidal silver if the strength of the solvent is balanced so as to be enough for the backing but not enough for the image. Possibly an even stronger solution of permanganate would do the trick but we should only get trouble from the stain. Whatever solutions we try must be stainless. We have a choice of: (a) a silver solvent; (b) a reducer; (c) a bleacher; (d) making use of redevelopment with a weak developer.

Decision. Comparing all the possible schemes required by these alternatives, and backed up by instinct based on our recent research work, we plump wholeheartedly for the bleacher. And which one? Well, right in front of us in the test tube rack is the copper sulphate bleacher, the old favourite. It will have to be diluted, of course, and the ratio that will give us the required balance (if any) is what we are now to find out. Forward!

Very Nice Indeed!

Experiment 6 (Group). Three exposed test pieces go into: (1) Fine Grain developer (Tabloid) for normal time; (2) Rinse; (3) Copper sulphate bleacher, diluted to: (a) $\frac{1}{2}$ strength, (b) $\frac{1}{4}$ strength, (c) $\frac{1}{8}$ strength. The white light is turned on after about half a minute and the operation timed while we keep an eye on it; (4) Rinse; (5) Acid hardening hypo; (6) Wash and dry. *Results*: (a) The backing bleached in 3 minutes and so did some of the shadow detail of the image; (b) About the same

although bleaching time was 5 minutes; (c) Bleaching took 8 minutes: this removed the backing and the shadows of the image were untouched! Very nice—very nice indeed!

Just one more test now, to see what latitude there is between bleaching the backing and attacking the image.

Experiment 7 (Group). Repeat Exp. 6, using two test pieces: one stays in the bleacher until the backing has just gone; the other stays in for 50% longer time. These times (at 60°F) turn out to be 8½ minutes and 13 minutes. *Result*: The shadow details in both pieces are identical. Marvellous!

Sigh of relief. Well, there we are at last. What a wonderful Surprise. After all our experiments and brain-twisting the process turns out to be as simple as that. It does not seem possible!

(Pause for celebrations.)

Sequel. What now remains is to work out the more practical details for the benefit of any innocent cinematographer who wants to make use of the new process. You may say: it all seems straightforward now—what else is there to find out? The answer is that unfortunately schemes do not always transfer just like that from test bench to practical use. There can be last-minute troubles.

Clearing-Up Researches

Listed below with as much detail as the space allows are the results of the clearing-up researches:

Item A. Only three processing solutions are required, apart from washing water: (a) the developer; (b) acid hardening hypo; (c) the copper sulphate bleacher: this is best prepared as a stock solution, which is cheap and will keep indefinitely.

Stock Solution	
Copper sulphate	1 oz. 1 dram.
Common salt	1 oz. 1 dram.
Hydrochloric acid, pure	150 minims.
Water to	10 oz.

This should be filtered after mixing, and for use requires diluting 1 in 20 ($\frac{1}{2}$ oz. makes 10 ozs.—enough for 30 feet of 9.5mm.).

Item B. Procedure: (1) Normal development; (2) Rinse for half minute or less; (3) Copper sulphate bleacher. After half minute turn on white light and watch for backing to disappear—if in doubt when it has gone give a little longer. This effect must be viewed from the celluloid side; (4) Rinse for about half a minute or less; (5) Acid hardening hypo, for twice the length of time needed to clear the creamy emulsion: 5 minutes maximum; (6) Wash for 30 minutes (the film); (7) Pass the film through a viscose sponge on to the drying frame and place in a warm dust-free room

(if available) to dry. *Result*: A nice clean negative, if you have kept your finger prints and nail marks off it.

Item C. My favourite cine developer is Meritol-Metol. A test shows that it upsets the Counter Process: it seems to protect the backing in some way, for bleaching takes some hours, attacks the image and leaves a light brown stain. Now, this result gives rise to some awkward doubts.

So, we make a group of comparison tests using the following developers: (a) D76; (b) Tabloid Fine Grain, without extra sulphite; (c) Hydroquinone-Caustic (for contrasty titles); (d) Meritol-Metol. *Results*: Bleaching times are: (a) 10 minutes; (b) 8 minutes; (c) 4 minutes; (d) several hours. *Conclusion*: Bleaching time depends on the developer.

Three Makes of Film

Item D. Three makes of 9.5mm. film are available—Pathescope, Gevaert and Bauchet. Pathescope and Bauchet can be bought free of processing rights in tins of 3, Gevaert not. Positive prints, if required, can be made by Pathescope. *Results of a group test*: (a) Gevaert film (26° Scheiner), which has been used throughout our programme, works well; (b) Bauchet film (25° Sch.) will not respond to the bleacher because the backing for some unexpected reason seems too tough. Even the acid-amidol process does not work. Pity, because it is the most economical film; (c) Pathescope film (26° Sch.) bleaches slightly faster than Gevaert and works well.

Item E. My developing tank normally uses 10 ounces of solution. Therefore for my first roll of 9.5mm. I used 10 ounces of D76. The negative was underdeveloped. *Reason*: In "DP" we are told that $17\frac{1}{2}$ ounces of D76 will develop not much more than 100 square inches. 30 feet of 9.5mm. is about 140 square inches. Therefore a minimum of 20 ounces is needed and results are then normal.

Summing up

This, Persistent Reader, is Journey's End and we have achieved what we set out to do. Even if our results had been spectacularly successful we would not have announced them in any spirit of boasting: in our wanderings we have not been *clever*—we have not *invented* anything. We have

merely taken a lot of facts, available to anyone, and adapted them to our purpose with time and patience.

Looking back on the experiments now that we are wiser, we can see what a lot of unnecessary and even silly things we did. But it does not matter—we were learning all the time and, more important, our creative instincts were being exercised and we were having Fun: at least, I was—I can speak only for myself. Whether or not you did depends on how much you enjoy



To work! In the darkroom a 30ft. roll of 9.5mm. film has just been wound on to the drum for a full session of the new process. At the back are the five baths in the right order; and the large dish is waiting to receive them when they leave the tanks.

the delights—the childish delights—of Looking for Something, and how much pleasure you get from doing what you have thought out yourself and which, as far as you know, has never been done before.

And what have we learned? In a way it is fortunate that we had to go the long way around on our expedition, instead of taking the short cut that in the end we discovered was there all the time. It meant that we had to do a lot more reading than we would have done, and by now we are more adept at finding information—we know our way around a useful number of books.

What an excellent picture we have of the workings of a photographic emulsion! We appreciate that a silver image has a definite thickness, and that the metal can be changed into other chemical compounds in many different ways, and where necessary changed back again to give it a new look. How easy mere developing, fixing and reduction are!

We could converse for some time on stain images and silver solvents, on colour filters and grain size, on hypersensitising, and

bleachers, and colour developers and most of the other kinds of developers.

Indeed, we know so many new things that it would take another chapter to tell half of them. The other half could not readily be told because they are all the miscellaneous facts we picked up on our travels, whether we wanted to or not. What an education!

And where do we go from here—anywhere? Have I fired your imagination? Are you determined to attempt something? Will you be suffering from Inventor's Delight? I hope so. Good luck to you!

An Invitation to Inventors

Few of us can hope to invent something new, but there are many amateurs who have evolved gadgets which, although not entirely original, are nevertheless new to the less experienced movie-maker. If you have produced a cine device which really does work, why not tell us about it? To coincide with the conclusion of the very popular *Inventor's Delight* series, we begin—on page 1099 of this issue—a new feature: *The Workshop*, to which we invite you to contribute. If you are less handy with a pen than with hacksaw or screwdriver, don't let that bother you. Just give the facts clearly in the right order, and wherever practicable include drawings or photographs. Photographs are always desirable—if only to prove that the gadget exists in fact and is not merely a pious hope! All material published will be paid for.

Making a Titler

(Continued from page 1082)

ordinary acid fixer for about 10 mins., washed in running water for about 20 mins., and finally wiped with a damp chamois before being left to dry. With long lengths—over a couple of feet—I wind the film on the developing frame described in the Nov. 1950 issue. Short lengths can quite well be developed by coiling in a dish, or see-sawing, but you must be careful not to damage the delicate wet emulsion.

Inevitably there are small variations in the film, developer, lamps, lenses, etc., which can affect the exposure. It is easiest to make an exposure test every time, at, say, half stop below normal aperture, normal, and half stop above normal. The most suitable exposure to give clean whites and good blacks can then be chosen for those particular working conditions. Do remember that with positive film an exposure variation of as little as half a stop makes a great difference to the density of the finished title. The ease with which you can expose and process a short test—a few inches is enough—allows you to be sure of getting the best results every time.

Stencil and Typewritten Titles

I have made most of my black-on-white titles with Uno stencils on plain white smooth-surfaced cards, using the U.C.4 capitals, a Uno Size 2 pen and Indian ink.

Quite satisfactory titles can be made with a typewriter by placing a sheet of new carbon paper over the card and setting the machine on "stencil" to impress each letter from the carbon on to the card. This gives much better blacks than typing through the ribbon in the usual way.

I use a simple if somewhat inelegant method of positioning the cards. A black card mask covers the front of the title

board, and a 3" x 2½" aperture cut in it is located accurately on the title area already found. (Simply mark the centre of each side of the mask aperture, and line up the mask with the vertical and horizontal centre lines.) Holding the mask in the correct position, clip it to the top of the title board with a bulldog clip.

The clip holds the mask in position so that the cards can be slid behind it, moved about until the lettering is central (I find that easier than drawing the lettering centrally in a fixed area in the first place) and the correctly positioned title held with a small bulldog clip at either side.

Why Black?

One small point: I mentioned a black card covering the title board except for the cut out 3" x 2½" area. You may think that, as the title cards are white, it would be better to use a white mask, but the advantage of a black one is that it eliminates flare from a large expanse of white just outside the photographed area.

The titler can, of course, be used for shooting white-on-black titles, or photo-backgrounds, on reversal stock. I have obtained good results on Pathé PSP film, with two 60 watt pearl lamps, instead of the Photofloods, and an aperture of about f/2.8. The blacks were not, however, as satisfactory as with the direct positive method, partly because of the inherently lower contrast of the reversal film, and possibly also because of the effect of the compensated processing.

If, by the way, you would like to go into this titling business thoroughly, you should read a practical handbook such as Abbott's "Cine Titling Simplified" (3s. 6d.), one of the *Amateur Cine World* series, of which thousands of copies have been sold. It contains detailed advice on lettering, size and design of title cards, camera distances and supplementary lenses, home-made titlers, commercial titlers, exposures and backgrounds.

A LONE-WORKER'S DIARY

By J. VERNEY

Jan. 2nd. Invited to a friend's party, but Good Lord! he was using a table cloth instead of a screen. Well, one sometimes has to 'make do', I know, but an efficient screen really is essential. As was to be expected, the picture was sadly lacking in contrast. We thought this might have been due to the fire light, but discovered that the projector light was striking right *through* the screen and was being reflected back by the light coloured wall behind. So if you do have to put up with a makeshift screen, watch out for this sort of thing. One must have adequate contrast. Stray light can impair it—so can some inferior lenses which throw light in the shadows. A black surround helps a lot.

Jan. 5th. I've converted a friend to home movies—and feel very pleased about it, because at first she was appalled by the cost. Said she couldn't possibly afford it. "4s. 6d. a minute even for that tiny little film with holes down the side? (8mm. to the brotherhood). What nonsense!"—and much more to the same effect. I pointed out that the annual output of the average amateur came to only about 30 minutes of screen time (purely a pious guess; I know no more about the average amateur than anyone else) and that that worked out at £7 10s. for 8mm. monochrome to £25 for 16mm. colour. "Only a few shillings a week, you see", I said triumphantly.

Pam said "Oh!" doubtfully and politely, abandoned her line of action and mounted a sharp frontal attack on the price of equipment. I met that by trotting out the familiar dicta about regarding the initial outlay as an investment, that depreciation of cine equipment is surprisingly low and that the real basis of the whole business is running costs. I didn't think I had scored a hit, so was the more gratified when she told me today that she'd

written for a secondhand camera to some of the dealers who advertise in *A.C.W.* More about this if and when she gets one.

Jan. 8th. Tonight I ran through an old film, taken with an old Ensign Kinacam bought in Bombay for 120 rupees (about £10). Screen quality was every bit as good as anything taken with my present expensive camera! Yes, I know (he said modestly) that it's the man behind the camera that counts. And yet I don't think that one can fairly *always* blame oneself for poor results. The differences in performance between cameras, projectors and lenses of the same make are often quite unbelievable. I acquired all my equipment on this trial-and-error principle. I would buy and sell until I was satisfied that I was getting the sort of results I wanted. Of course, amateur filming is an intensely individual business and what is 'best' for me might not be best for the next man. The thing is not to accept standards lower than you know to be your best. The dealer will help you in this particular. I've always found them very willing to study one's pet fads and foibles.

Jan. 10th. Of late I have been more and more convinced that thick cemented glass haze filters cause a slight loss of definition, particularly when used with wide-angle lenses. Some recent films of mine show better definition and contrast than earlier films taken with the same equipment plus haze filter. I rather doubt whether the haze filter is worthwhile for most filming. For my part, I like to see haze in distance shots. I feel that it enhances the realism.

I agree that on grey days and in the shade the warmer tone produced by the haze filter is generally an improvement, but can one tolerate loss of definition and contrast when striving for the best results? My haze filters have now been



Mr. Verney finds another use for ex-Govt. equipment ! (Jan 19th.)

relegated to protection duty. The delicate blooming on lenses is too easily damaged by salt and spray in seaside filming.

Jan. 11th. Ron has just received his titles back from processing and was much put out to find that they were not quite level on the screen, even though he had centred them perfectly. I had this happen once, and evolved a simple dodge to prevent recurrence of the trouble. I hold a set-square against the camera body and sight the top edge against the caption from a position behind the camera. Lining-up is much more accurately performed this way than by using the finder.

Jan. 14th. Pam has got her camera. She was lucky in getting an American-built f/3.5 Kodak 8-20—on approval—for £12. I told her that winter was the best time to buy. Unfortunately the viewfinder lens was cracked but a test film showed that picture definition and steadiness were quite O.K., and timing a measured length through the gate proved that the governor was set correctly. We got a local optician to cut down a standard negative bi-spherical spectacle lens of the same power to fit the finder frame. Cost was only 5s. Although this lens was not plano-concave like the original, it worked perfectly well in the viewfinder. Now she's dickering after a projector. More, I hope, anon.

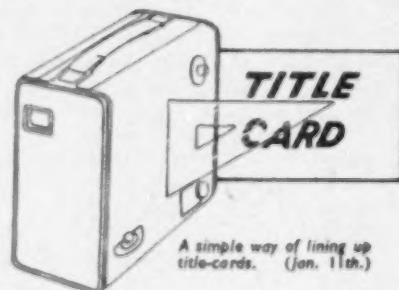
Jan. 18th. A pleasant evening spent admiring my camera ! It is a really fine instrument, but it has got its idiosyncrasies. Fortunately, I've grown up with

them, as it were. But I wish the footage indicator would always commence registering as soon as a new film is started. It takes time to pick up and consequently the counter is often a foot or two out. The automatic threading is a boon but is not 100% fool-proof, and often I have to re-make the loops to prevent them rubbing on the loop-forming guides.

The registration of the lenses on the turret is inaccurate and these errors affect the field of view, especially with the telephoto lens. I have had to displace the viewfinder mask for the 3-in. lens from its central position to make the picture on the film agree with the view seen through the finder. I must never interchange the lenses on the turret !

I soon found that there was a tendency towards cutting off heads and including too much foreground. I traced this fault to the gate aperture and claw being set off the optical axis of the lens. The effect of this is analogous to "framing" with a projector, the axis of the finder not corresponding with the axis through the taking lens to the film. Rather than disturb the gate setting I decided to move the finder into the correct position by modifying one of the fixing shoes.

The take-up drive to the spools is much too powerful—it should have more slip. The result of this is to overload



the motor so that the camera slows down appreciably towards the end of the run. Furthermore, my camera generally gives a pale frame at the start of a shot, which is definitely not normal for this instrument.

Another thing which used to annoy me was the way the turret ground away its working surfaces. Because two similar aluminium faces worked together, small particles of metal got torn off and scored the opposite face. They used to get between the faces and even down into the gate. I cured this trouble by "metal-spraying" in brass the back of the turret and afterwards carefully surfacing it and turning down the lens seats to regain the original overall thickness. Whenever I backwind, the bottom loop is quickly lost, but can be reset automatically by carefully cranking forward. Thus it is essential, I find, to wind back in excess and then carefully forward again to the exact place desired.

Why, then, do I put up with all these defects? Well, as I said, it's a really fine instrument, and I suppose one can't expect perfection. Perfect assembly of a camera is an extremely critical operation, and lucky indeed is the man who

owns an instrument he simply can't natter about. I almost think it would take much of the fun out of movies were everything always to go right automatically. I like to be kept on my toes!

Jan. 19th. Recently, clearing out the darkroom, I unearthed an ex-R.A.F. 4x Monocular and realised that it might be useful for checking focus when projecting. It was soon apparent that for convenience the telescope would have to be fixed somehow to the projector. So ignoring reminders about tea I retired to my workshop and made an attachment bracket from a piece of sheet metal. It is little use giving full details as machines vary but I hope the photograph I took will give the idea. I ought to add that I later found the gadget invaluable for ensuring optimum definition of screen picture when using long focus lenses. I now always carry it in the projector case along with the other items without which a projectionist feels naked! In addition to the spare lamp, long throw lens, spare reel, gate brush, etc., there is, of course, the ever-present roll of Sellotape.

Using 16mm. in a Big Way

If you were producing specialised 16mm. shorts on a more or less commercial scale, what equipment would you need? Hugh Davey, M.A., A.I.B.P., who recently gave a talk on shooting to the Kine Section of the Royal Photographic Society, regards a battery of lenses, ranging from 15mm. to 4 in., as 'almost imperative'—even though he acknowledges that superb pictures have been taken with simple one-lens cameras. Other requirements: absolutely accurate viewfinder system, a really heavy tripod, accurate frame line in magazines. Magazines are desirable since effects such as fades and dissolves have to be done in the camera, laboratory optics not being available to the 16mm. worker.

Lighting? It depends whether you are content merely to light the foreground or whether you wish to 'do the job properly'. In the latter case you might need as much light to illuminate the background as to light the principal part of the subject. The photoflood is excellent for filling up unwanted pools of darkness in a scene, but it gives a flat light, whereas a spot concentrates the light and gives good modelling. Davey

generally had a total of 22 kilowatts (about 95 amps at 230v.) available for a job.

How to avoid the necessity for re-takes: the director can break down long sequences into simple shots; he should not ask the camera operator for complicated pan and tilt movements; the lighting cameraman should light an adequate margin around the picture area; the camera operator should perform his routine always in the same order and check every operation; the electrician should keep a close watch on the supply voltage; a still camera should be used to facilitate continuity checking. "Never hesitate to bring the director to heel on questions of continuity."

A basic unit consists of director, lighting cameraman, electrician, camera operator and script and continuity clerk. Additional crew are, of course, needed for sound recording. "Take a tip from the Americans who call their electricians 'motion picture engineers'. Let everyone in your unit be resourceful in devising special equipment, such as the camera dolly made by my unit at the cost of a morning's work and a few shillings on parts."

ODD SHOTS

Selected and Presented by GEORGE H. SEWELL, F.R.P.S.

Reflections on Reflections. Mr. Verney's recent notes on filming the reflections of title cards in water started me off on a train of thought from which emerged some suggestions you might like to try out.

If you point your camera towards a transparent reflecting surface, such as that of water, at an angle of 35°, and use a polaroid filter on your lens, it is possible by rotating the filter to change from almost complete reflection to complete absence of it. If, then, you have a title card in the water on the floor of the tank and another reflected in its upper surface, you should be able to do a perfect fade by rotation of the polaroid.

How do you get the title on the floor of the tank? Use plastic sheet and letters or a glass dish. There is, of course, a simpler way still of obtaining this particular effect—and that is to reflect the upper title in a sheet of glass instead of a dish of water.

But if you do use water you can combine the advantages of Mr. Verney's technique with the facilities offered by polarization. For example, if the water is agitated, the surface planes move away from the 35° relationship to the camera axis, and varying degrees of polarization and de-polarization will occur, giving most interesting effects. By tapping the side of the dish at varying speeds and in various places, or by putting a vibrator in contact with it, various forms of ripple patterns could be set up to interrupt the reflected and direct images. There seem a great many possibilities here.

Another tip we can get from the polarization merchants is to use the technique of stress analysis to provide coloured backgrounds for Kodachrome work. Cellophane wrapping sheet will provide a fine range of colours when observed through a polaroid filter, and transparent plastic sheets of heavier

gauge will also reveal colour striation in varying patterns if pressure is applied at various points.

Power Rewinding. The other day I was asked that perennial question: Is it or is it not a good thing to power rewind films on the projector? I said 'Not good'. If you rewind a film by hand, the power is at first taken up slowly, speed increased and subsequently decreased until the film is brought to a smooth stop.

On the projector the rewind mechanism, geared to work at high speed, snatches into full power instantly, imposing considerable strain on the film. Then it gradually slows down until, with a large reel, it is hardly able to turn over the reel at all. When the whole length is eventually fully wound on, the mass suddenly rotates once more at high speed, thrashing the end of the film until someone stops the machine. As the reel suddenly stops, its contents tend to continue rotating so that the various layers of film rub over one another with a similar effect (although less marked) to that obtained by cinching the film roll tight by pulling the end of it.

Because the motor is doing the work the operator tends to pay only perfunctory attention to the job, and if something does go wrong, a mess of loosely wound film, some of it possibly wreathing to the floor, is too often the result. The hand-rewind is at more convenient height, the film is always under control, and it is also easy to pass it, while running, through a cleaning pad held in the hand.

Some projectors still continue to burn the projection bulb while rewinding, which, of course, shortens its effective life. Even when the lamp is not lit, a few machines still operate the normal film transit mechanism while rewinding. Spindles, sprockets and intermittent are caused to move at excessive speeds and often become dynamically unbalanced,

Where to See the 1949 Ten Best

	Date of Show	Theatre	Time	Presented by	Tickets
BELFAST	Tues., Feb. 27th Sat., Mar. 3rd	Y.M.C.A. Minor Hall, Belfast	7.30 p.m.	Belfast Y.M.C.A. Cine Society	Tickets (1s. 6d.) from E. Silver, 23 Church Street, Belfast.
WALSALL	Thurs., Fri., Sat., Mar. 1, 2, 3rd	The Co-operative Hall, Bridge Street, Walsall	7.30 p.m. Sat. mat. 3.00 p.m. (4 shows)	Kinescout Productions	Tickets (2s.) from L. G. Stanley, Kinescout Productions, Gorway Road, Walsall.
BRIERLEY HILL	Thurs., Mar. 8th	Brierley Hill Town Hall	7.30 p.m.	Brierley Hill & District Film Society	Tickets (2s.) from E. Hopkins, 35 Gordon Crescent, Brierley Hill, Staffs.
BRADFORD	Wed., Mar. 14th	Southgate Hall, Southgate, Bradford	7.30 p.m.	Bradford Cine Circle	Tickets (1s. and 1s. 6d.) from A. C. Whitehead, 58 Pasture Lane, Clayton, Bradford.
OLDHAM	Mon., Tues., Wed., Mar. 19, 20, 21st	The Little Theatre, Lyceum, Union St., Oldham	7.30 p.m.	Oldham Lyceum Cine Society	Admission free by programme from H. Hilton, 3 Chamber Hall Close, Oldham. There will be a silver collection.
SHEFFIELD	Tues., Wed., Thurs., Mar. 20, 21, 22nd	Nether Church, Norfolk Street, Sheffield	7.30 p.m.	City Films Cine Society	Tickets (2s.) from E. R. Wilson, 10 Ashine Road, Sheffield, 2.
SHREWSBURY	Mon., April 2nd.	The Old Post Office Hotel, Milk Street, Shrewsbury	7.30 p.m.	Shropshire Photographic Society, Cine Section	Admission Free
PONTEFRACT	Thurs., April 8th	The Assembly Rooms, Pontefract	8.00 p.m.	Pontefract and District Amateur Cine Society	Tickets (1s. 3d. and 1s. 6d.) from H. S. Stringer, "Daisy Nook", Carlton, Pontefract.
BOURNVILLE	Tues., Wed., April 10, 11th	Lecture Room, Cadbury Bros. Ltd.	7.00 p.m.	Bournville Film Society	Tickets (1s. 6d.) from J. P. Bartlett, Council Office, Cadbury Bros., Bournville.
HALIFAX	Mon., Tues., Wed., Apr. 16, 17, 18	Spring Hall, Halifax	7.30 p.m.	Halifax Cine Club	Admission by programme (1s. 3d.) from E. Warburton, "Strathmore", Victoria Road, Elland, Yorks.
STOKE-ON-TRENT	Wed., April 25th	North Stafford Hotel, (opposite Stoke-on-Trent station)	7.30 p.m.	Stoke-on-Trent Amateur Cine Society	Tickets (2s.) from W. H. Kendall-Tobias, 714 London Road, Oakhill, Stoke-on-Trent.

Show will also take place at:

King's Lynn, Bexleyheath, Glasgow, Slough, Sutton-in-Ashfield, Letchworth, Torquay.

Full details will appear in future issues.

with greatly accelerated wear of this very expensive precision equipment. It just isn't worth it, especially now that you can buy a pair of rewind heads that will slip into a corner of the projector case, and screw on to any convenient table or bench edge.

Emphasis by Distance. Camera distance can be most important in creating mood. The other day I saw an excellent scene which in a second or so established the bewildered feeling of a new apprentice moving around in an enormous engineering factory. In the foreground of the picture the spokes of an enormous fly-wheel turned endlessly. Between them, a long way away and on a lower plane, could be seen the tiny figure of the apprentice entering a door at the other end of the workshop.

You can also obtain emphasis by judicious use of close-ups. If you wish to stress the importance of one character in relation to another, keep him a little closer to the camera than the other and a little bigger on the screen.

Colour Technique. A really important contribution to the technique of Kodachrome cinematography was made by Dr. Denis Ward in a paper he gave recently to the B.K.S. He demonstrated that, *provided the exposure level remains the same*, the colour temperature of incandescent lighting can be varied over a very wide range without any marked colour differences appearing in the film. By alteration of the voltage input, the same set of Photoflood bulbs were first burned at a fraction of their normal efficiency, and then the voltage stepped

up until the full photoflood effect was obtained. The resultant pictures showed remarkably little variation.

Another set of test exposures demonstrated with equal vividness how small a change in exposure level was needed to give a profound modification of general intensity and colour balance of screen image. So that we learned the important fact that exposure is much more important than colour temperature in obtaining good Kodachrome pictures.

Of course, in changing from one type of light source to another—from inkies to arcs, for example—it is necessary to use different filters, since the spectral transmissions of the two types of light differ in characteristic and proportion.

F/32. I agree with correspondents that it would be desirable for lens diaphragms to close down completely, but do they realise just how difficult this is to arrange? To obtain *true* values at very small apertures demands an almost impossible standard of mechanical accuracy in a very delicate mechanism made of many parts. In the larger "still" lenses it was sometimes the practice to make one of the blades with an extra projection or 'nib' that covered the central hole when the diaphragm ring was completely rotated, but such a device would create too high a degree of error to be acceptable in small cine lenses.

Another factor often overlooked is that when a lens is closed down very tightly, it is possible to reach a state when the walls of the tunnel through

which the light passes become long in comparison with the diameter of the hole and certain undesirable refractive effects may be introduced. I prefer to use a neutral density filter rather than work at these ultra-small apertures.

Although varying the aperture is the most readily available method for making fades, it is the worst one technically since it modifies depth of field at the same time. The best course is to use the fade shutter, but that is not available to all.

May I suggest that it is still worthwhile experimenting with a neutral wedge in a slider before the lens (before the war there were circular disc wedges that could be fitted on and driven from the camera mechanism)? Even the man who fades with his diaphragm can afford to couple the job by sliding in some form of graded obscuring device after the lens has been closed down as far as possible. It can be quite crude, e.g., a rough wedge made by gumming steps of tissue paper on a glass sheet. Another useful gadget is a glass slip with one half blacked diagonally (like a wipe).

Prices. Having been directly concerned some years ago with the production of precision photographic equipment for Service use I can endorse the remarks which have appeared in *A.C.W.* recently about tool costs. The tools for what appears to be a simple film can can cost as much as £100—and you have to make a dickens of a lot of cans if you are to keep the retail costs low and still cover the tooling charges.

Places and People

(Continued from page 1104)

comes next", "Build a sandcastle", and so on.

Note that the cards are seen being picked up in the actual locations to which they refer. They were not shot as an after-thought during editing. Individually the short sequences are a trifle scrappy, but the film has cohesion. Good close-ups again.

The First Ten Years, by J. Johnson (9.5mm., 600ft.) also makes use of a good idea. In essence it is the familiar domestic melange but given savour by its original approach. There is a cake with ten candles on the table. "Tell us about you and daddy", the children beg. Mother complies.

Shots of the wedding, daddy in uniform. Newsreel war shots. A christening.

Daddy comes home from the war. The family goes on holiday. Christmas (the detail shots in this sequence show evidence of planning, but it is not as tautly constructed as one could wish). They move to a new house. "And this year", say the children, "we've done all sorts". Shots of the all sorts.

The film has a disarming freshness about it, but the camera work is inclined to be erratic and construction is imperfect. The theme, however—the piecing together often momentous years of filming—excuses much.

Next month we hope to discuss the films which fall into the events, how it is done and fiction categories.

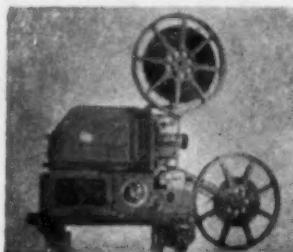
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We Test the New Apparatus

AGFA MOVEX 8-L CAMERA

Unique feature of this camera is the Lucimeter—an ingenious built-in photo-electric exposure meter with the aid of which even a novice can get the right exposure. The cell is in the lower front part of the camera, behind a lenticular glass which restricts the angle of acceptance. The lens is in the centre of the front panel, with the viewfinder above it.

Looking through the window of the viewfinder you can see the needle of the light meter and a static pointer which provides a datum line with which the meter needle must be aligned. The pointer is set according to the film speed. Settings (which click definitely into place and are not likely to move) of 13, 16 and 21 DIN are provided.

10 10 10

The lever which operates the lens iris is coupled to a second iris over the cell.

In use, the camera is pointed at the subject—the film speed pointer already having been set—and the meter needles aligned by adjustment of the iris lever. There are no other adjustments or calculations to be made. Setting the stop and using

the camera is so simple that several people unacquainted with cinematography were able to give test scenes a suitable exposure every time.

The camera is most attractive-looking, having a rectangular body and nicely rounded corners. Unlike most 8mm. models, it takes 33ft. length of single-run 8mm. film in daylight loading chargers. There are two disadvantages here: single-run Kodachrome is not available, and the single-eight film in chargers is, at the moment, not so readily available as reels of double-run film.

On the credit side is the fact that the charger loading with this camera is almost unbelievably quick and easy. The camera door is opened, the charger slipped in with the film in the gate, and pushed properly down. Then the door is closed, the footage counter reset to zero, and you are ready to start filming. Loading literally takes no more than a few seconds.

The gate has a sprung pressure pad, which is automatically closed by a raised piece on the charger. The rear half of the gate is mounted on two spring pins and is removable for easy cleaning and inspection of the gate aperture. Sideways float is prevented by two side pressure springs mounted on the door which bear on the film above and below the gate when it is closed. It is carefully light trapped, and cut-away finger slots in the edge of the light trap allow the charger to be lifted out readily. Pressure springs in the door hold the charger firmly in position.

The spring motor runs some 7 ft. of film (about 30 seconds) at one wind, and then stops dead—no slowing down. The mechanism runs very sweetly and quietly. The long arm winding handle folds neatly when not in use, but we found the edge rather sharp—indeed, we sheared off part of the nail of the first finger while winding. Rounded edges here would avoid this catastrophe! The camera runs at one speed only—16 frames per second. It is nice to have other speeds, but they are rarely used.

Since it is driven from the mechanism, the footage counter gives no visual indication of when the film runs out. It is very legible and easily reset. The starting button, which can be locked for continuous running, scarcely projects out of the side of the camera and is fairly smooth—making it feel rather unusual. It might be more easily





The Agfa Movex 8L camera takes a 33 ft. length of single-run 8mm. film in daylight-loading charger.

moved were the head recessed a little to let the finger tip get a better grip.

The camera has to be held with the base resting in the palm of the left hand: quite simple to manage, but not, we think, the natural way to hold a camera. Every one of a dozen people who tried it began by holding it with the fingers curled round the front, so obscuring the photo cell window. This is a point the beginner must watch. There is a sensibly deep tripod bush.

The bloomed Agfa Kine Anastigmat f/2.8, of 12mm. focus, being coupled to the cell by the iris lever system, is not, of course, interchangeable. However, a telephoto supplementary lens will soon be available. The user will thus have the choice of two foci without having to go to the full expense of two complete lenses. The larger than usual viewfinder is correct for the normal 12mm. lens, and a central rectangle indicates the field when the telephoto supplementary is added. A mark near the top of the finder shows the top of the field with the normal lens when working close up, thus making allowance for parallax.

QUALTAPE RECORDER KIT

A complete tape driving mechanism can be made at a relatively low cost from this kit, which comprises panels, tape driving capstan assembly, take-off and take-up reel holders, motors, erase head and magnetic record/playback head. The parts can be purchased piece by piece if desired—most welcome for all those who must pursue their hobby on a limited budget.

From the illustration of some of the parts it will be seen that each assembly is complete in itself, and needs only to be fitted to the panels with the screws provided. Construction is therefore quite simple and needs only a few hand tools. When complete the mechanism is suitable for fitting into a carrying case and connecting up to A.C. mains and a high gain amplifier with oscillator.

Below the panel are fitted the two

This fixed focus lens is entirely adequate for all normal 8mm. filming where the depth of field is so great as to make a focusing mount an unnecessary complication. The stops range to f/16, on a sensibly large (1½ in. long) and spaced-out scale. Unlike some cameras of Continental origin, it uses the so-called English system of marking (f/2.8, f/4, f/5.6, etc.). Among the accessories available are a neutral density filter for use with fast film in bright light, and close-up lenses. The latter do not affect the accuracy of the meter reading.

The emulsion speed settings are, we believe, matched to the Agfa films being made in Germany. However, the Gevaert films available here appear to be of fairly similar speed to the marked values. On test, using Gevaert Superpan, the exposures indicated by the camera were consistently a little greater than those indicated by another meter used for comparison purposes. However, the results were quite satisfactory on all normal subjects. The instruction book explains how to set the exposure for abnormal subjects (e.g., distant views) which are seldom satisfactorily rendered by a straight meter reading.

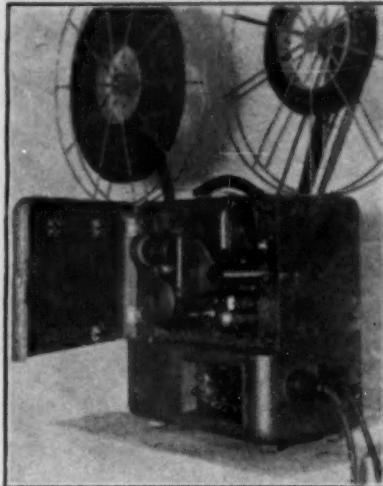
The Movex 8L is quite light—just over 2 lb.—and compact (4½ in. x 4 in. x 2 in.). It is nicely finished in two contrasting black wrinkle paints with chromed fittings. Except for the minor criticisms mentioned, we like it very much indeed. It really is an excellent choice for a beginner who wishes to eliminate the bugbear of wrong exposure, without having to bother with a separate meter.

Price: £76 15s. 3d. Ever-ready case £4 14s.

(Submitted by Agfa Ltd., Deer Park Road, Wimbledon Factory Estate, London, S.W.19.)

induction motors—a Collaro to drive the capstan, and a small BSR for rewinding. Each motor is mounted on a pivot fixed to the panel, and a spring pulls the motor towards the wheel it drives. Round the edge of each wheel is cemented a flat rubber tyre, ground after cementing so that it will run without eccentricity. The motor spindle bears against the edge of the tyre, even when the machine is not in operation. We noted a slight deformation of the tyre where the spindle had rested against it for several days, but it soon disappeared, and there was little evidence of it in the reproduced sound. Nevertheless we would suggest that a possible improvement in design might be to incorporate a device which would lift off the spindle when the machine is not in use. We believe that the manufacturers are planning the production of such a fitting.

The capstan and flywheel are turned in



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Some of the components from the Qualtape magnetic recorder kit.

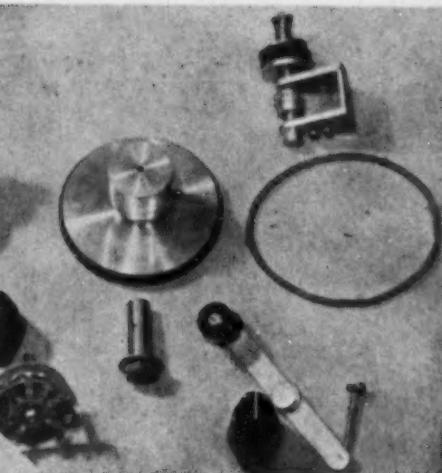
one piece, the driving tyre being cemented on the outer edge of the flywheel. It is supported on a vertical spindle: a $\frac{1}{8}$ in. diameter ball takes the weight and makes for easy running. The reel spindles have felt friction pads, one below the reel and one above. They are held in place by a washer, spring, and knurled tensioning screw. This method of reel fixing may seem a bit laborious but it certainly is a way of providing easily variable tension without undue cost.

The take-up is driven by a spring belt from the capstan, the belt being, of course, below the top panel.

When going forwards the friction tension spring on the take-up reel is tightened, and when rewinding it is loosened off and the spring on the other reel tightened up. The only controls are a three position wafer switch for the motors, the positions being *rewind-off-record* or *playback*, and a second knob, seen on the right of the capstan, which lifts the ebonite pressure roller away from the capstan for threading.

A small permanent magnet is used for erasing. Three fixed guide pins are provided so that the tape can by-pass the erase magnet when re-playing. They provide some measure of frictional damping and also ensure that the tape approaches the recording head at the correct angle.

Gap width is stated to be approximately 0.00075 in. Of the two heads tested, one had a gap which was poorly finished and

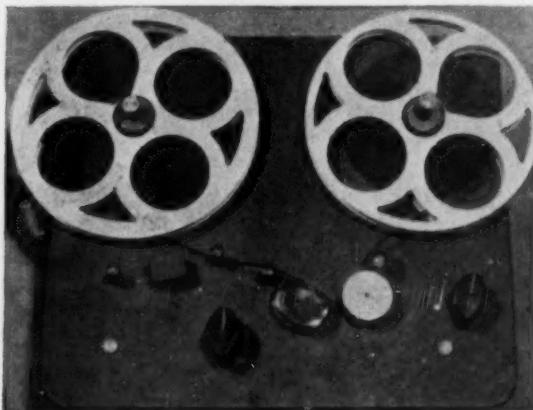


could cause some loss of top response at first. The surface over which the tape passed might advantageously have been ground a little more but the tape passing over it would produce a first-class finish in a very short time.

The head is enclosed in a plated casing. The user could screen the head further if desired by enclosing it in a Mu-metal box. The design of the mechanism is quite simple, having a steel upper plate with rounded corners and finished in grey wrinkle paint, and a lower plate of aluminium which carries the motors, capstan spindle and the lower ends of the reel spindle bearings. The parts are quite well engineered.

Considering the price the results we achieved were remarkably good—obviously one would not expect them to reach the high standard set by recorder mechanisms of much greater cost—and conclusively demonstrate that the Qualtape chassis is good value for money. It is complete in itself and does not have to be coupled to the projector. Although, therefore, it does not run in absolute synchronism, the A.C. motors fitted do run at a sensibly constant speed, so a reasonable degree of synchronism can be attained with a governed or constant speed projector.

From the operational point of view, the recorder is quite simple to thread and use. A simple amplifier and oscillator circuit is provided with the instructions for the assembly of the kit, but we



The assembled Qualtape deck.

tested the recorder with an amplifier similar to that described in *A.C.W.* Sept. 1950 with quite satisfactory results. A pre-amplifier suitable for using the recorder in conjunction with a radio set will shortly be available.

Price : Kit complete, £13 13s.

(Submitted by Electronic Service (Harrowshire) Ltd., 93/95, Butson Lane, Sheffield.)

DANCELAND RECORDS

We have recently had sent to us for review some records from a new series produced by Danceland Publications Ltd., which may be played, free of liability for performance fees, on semi-public occasions, provided that the gatherings are not run on a commercial profit-making basis. Although each record bears the inscription "Not to be re-recorded without permission" we understand that, if such re-recording consisted of dubbing the music on an amateur film sound-track (whether on an integral sound-track or a coupled magnetic tape or wire) Messrs. Danceland Publications would not insist on onerous conditions before granting permission.

A large proportion of the issues have been recorded in strict ballroom tempo and it is interesting to note that the centre label of these records is printed with a stroboscopic fringe to indicate at a glance whether they are being played at correct speed. Some of the records, however, are obviously intended for stage-dancing and these are not necessarily recorded in strict tempo. All kinds of rhythm, from "Old Time" dances to recent South American numbers, are included in the catalogue, and a suitable ensemble has been engaged to record each type. There are also some orchestral novelty numbers which do not fall into recognised classifications.

The standard of recording is maintained at a high level. Provided that the amplifier has a good "top-lift" the frequency response is satisfactory. There is a surprising absence of surface noise, attributed by the makers to the use of a polyvinyl plastic, described as "unbreakable" and certainly tougher than a shellac pressing. One has to be a captious critic to remark that in some of the hot numbers the transients are strongly suggested rather than fully reproduced. One can certainly declare that the sounds are sweet on the ear.

Most of the records are, of course, ten inch—the usual 2½ minute dance length. There are also twelve inch; the two sides of one sent for review carried an eightsome reel by Pipe-Major Angus MacAulay which, to Sassenach ears, was very much over the

Border! As background music for films these records merit the attention even of those who are not given to tripping the light fantastic. The prices are very reasonable.

(Submitted by Danceland Publications, Ltd., 34, Exeter Street, London, W.C.2.)

PREMIER PROJECTOR STAND

Robust construction is the dominant feature of this folding projector stand. The legs are made from angle iron with metal cross struts which slide in slots and are locked into position when the stand is extended by means of wing-nuts. To set up it is only necessary to pull out one pair of legs, and swing over the metal top until the fixed bolts connect with the lugs at the top of the opposite legs. The six wing-nuts, four on the struts and two on the metal tray, can then be tightened.

It weighs 32 lb. and so is perhaps most suitable for use in semi-permanent locations such as club theatres where weight is of secondary importance. The top tray measures 21 in. x 12½ in. and has a raised edge at the rear and sides which ensures that the projector cannot accidentally slip off. The stand is 4 ft. high and has a black wrinkle finish. It is easily closed by loosening all the wing nuts, swinging over the tray and tilting the stand on to its back legs, when the front pair slide into the closed position. For solidity and hard-wearing qualities the Premier would be hard to beat.

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(Submitted by Robert Rigby Ltd., Premier Works, Northington Street, Gray's Inn Road, London, W.C.1.)



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G.B. Model 'B', 50 volt 250 watt lamp, 800 ft. spools	£45	0	0

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16mm. Bell & Howell Model 57G, 50 volt 250 watt lamp, fitted case, resistance	£42	10	0
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'GRAMS: "ANIMATED"

News from the Societies

Reports for the April issue, on sale March 15th, should reach us not later than February 19th.

Albany P.F.U. (Hon. Sec.: G. Denman, 111 St. Leonards Road, Hove, Sussex). Plans being made for participation in the local Festival of Britain activities include the presentation of a programme of prize-winning amateur films. *A Woman Alone* was the feature of the latest 16mm. sound film show.

Alpha F.P. (Hon. Sec.: A. J. Andrews, 16 Pamela Road, Northfield, Birmingham 31). *World of Boys*, recently completed, was favourably received at its premiere. Plans are being made for the next film—a 9.5mm. comedy.

Ashley F.U. (Hon. Sec.: John A. Daborn, "Woodhavens", 5 Ashley Drive, Walton-on-Thames, Surrey). Filming exterior snow scenes at night for the 9.5mm. short about Christmas proved most interesting work. Artificial snow and Photofloods were used, and filming was completed after two weeks of hard work. The scenes with real snow gave a lot of trouble as they began in pouring rain which frequently short circuited the lighting equipment. Valuable experience was, however, gained.

Astral C.C. (Hon. Sec.: R. A. Green, 29 Woodland Road, Upper Norwood, S.E.19). The 9.5mm. group has begun work on its first 1951 production. A 16mm. feature film is planned for later in the year. Camera work on the club newscast will begin in April. Home-made apparatus to be built during the forthcoming season will include a magnetic recorder deck and lighting and tracking equipment.

Belfast Y.M.C.A. Cine Society (Hon. Sec.: E. Silver, 12 Wellington Place, Belfast). Yarn for Belfast—latest club production—deals with the making of coloured woolen travelling rugs—an important industry in Northern Ireland. Lighting problems were overcome with the aid of specially constructed units consisting of banks of six Photofloods fitted into fluorescent tube troughs. A six-way fuse board to carry the load was also home made. A wide angle lens, well-hooded to prevent flare, was used for all indoor shots of the manufacturing processes.

Birmingham C.A.S. (Hon. Sec.: F. A. Inshaw, 8 Corrie Craft, Sheldon, Birmingham). A selection of Ten Best prize-winners and professional classics are to be screened at the film appreciation show on Feb. 24th. The show starts at 7.30 p.m. and will be open to the public—tickets 1s. 6d. Good progress has been made with the magnetic tape recorder which, it is hoped, will be ready for use soon. New members are welcome.

Blackpool A.C.C. (Hon. Sec.: Plt. Off. D. I. Milne, Officers' Mess, R.A.F. Wootton, Nr. Preston, Lancs.). The interest shown in the club's stand at the Hobart Exhibition will, it is hoped, lead to a bumper attendance at the next guest night on Monday, Feb. 26th at 7.30 p.m. The secretary won the club competition for films with the theme, "late for work".

Circle Nine Five C.C. (Hon. Sec.: T. E. Terrell, 33 Pembroke Road, Walthamstow, E.17).

Many new members have been enrolled as a result of the A.C.W.

Ten Best Films show last December. The programme for the summer months is now being planned. No. 3 Unit has begun work on another film.

Cosmo A.F.P. (Director: Alec Jaye, 21 Rundell Crescent, Hendon, London, N.W.4). Membership of this unit is increasing rapidly; a professional film cutter was a recent recruit. Test shots taken recently have now been processed with, it is reported, satisfactory results. Synchronisation is, however, proving something of a problem.

Coventry F.S. Film Production Unit (Hon. Sec.: M. B. Booth, 95 Butt Lane, Allesley, Coventry). *Quiet Sunday*, screened to the public for the first time on Jan. 12th, was favourably received by an audience which included representatives of the local Press. Four groups have now been formed. Each will work

on its own, filming short sequences. In this way it is hoped to select the most suitable technicians for the next production, the final script for which is now being written.

Cranleigh School C.S. (Hon. Sec.: R. A. Matthews, Cranleigh School, Surrey). The chief difficulty in running a school cine society, the secretary writes, is that members come and go and, unless the society has its own equipment, their equipment goes with them. This society, however, has made steady progress in the two years since it was formed. Films have been made and projected on all three gauges, members' own equipment being used. During the winter months classics such as *Metropolis* and *The Spy* have been screened and the profit from the entrance money has helped to buy a 601 projector and finance the making of documentaries of school activities. Lectures, practical home-processing and a visit to the Kodak Works at Wealdstone have been included in a very full programme.

Dolphin Cine Productions (Hon. Sec.: E. E. Sussex, 6 Barnet Road, Brighton 6). In making its bow this new society counts among its assets a spacious studio which serves equally well for film presentation and interior shooting. A second room, ideally suited to club meetings, and catering facilities are also available. This accommodation has been provided by a reader who learned of the proposed formation of the society through a note published in *A.C.W.* All three gauges are catered for, and plans are being made for the first production.

Durban Cine Eight Club (Organising Sec.: C. R. MacKenzie, 2 Carn Brea, St. Thomas Road, Durban, S.A.). Volunteers have been called for to assist at film shows for groups of people who, because of ill-health or disability, are unable to visit the commercial cinema. Committee members have, hitherto, both organised and operated the shows unaided. The winning entry in the film story competition, *The Doctor's Nightmare*, by C. Ross, has been filmed by the production section.

Eccles A.C.G. (Hon. Sec.: A. Ball, 17 Charlton Avenue, Patricroft, Nr. Manchester). Production has begun on *Wait for It*—16mm. comedy-farce being filmed on negative stock. *Date with the Devil* and *Short as the Watch* have been entered for the 1950 Ten Best Competition. A public presentation of amateur films has been arranged for this month. The winner of the current club competition will be awarded the Collier Trophy which he will hold for one year. New members are welcome.

Edinburgh C.S. (Hon. Sec.: Wm. S. Dobson, 20 Barnshot Road, Colinton, Edinburgh 13). Seventeen comedy cameos made by twelve separate production groups within the society were screened last month and judged by the members who had not participated in the filming. "Not only did they provide good entertainment", the secretary writes, "but demonstrated that the society has some talent that has not previously been brought to light". The fourteenth annual dinner was held on Feb. 12th.

E.N.S. Cine Club (Hon. Sec.: W. Kibber, 4 Eastdown House, Amhurst Road, E.8). *Next Please*, first 9.5mm. production, was very well received at its premiere performance. The script for the next film is being prepared; shooting will begin shortly.

Film Sextet (President: R. Wrenhurst, 11 Lynn Road, Balham, S.W.12). Work on *Dulcet Tones* is progressing according to schedule. The first three productions, *Windfall in Bohemia*, *Co-Tenants* and *Hometown Holidays* have been entered for the 1950 Ten Best Competition. It has been decided that in the future there will be no membership fee.

Finchley A.C.S. (Hon. Sec.: G. D. W. Watts, 12 The Grange, Chandon Avenue, Whetstone, N.20). Weekly meetings are now devoted to a series of discussions on "producing a short film". The series is divided into sections: (a) original ideas for a story, (b) treatment, (c) scripting, (d) shooting, and

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Leo Gorcey and The Bowery Boys

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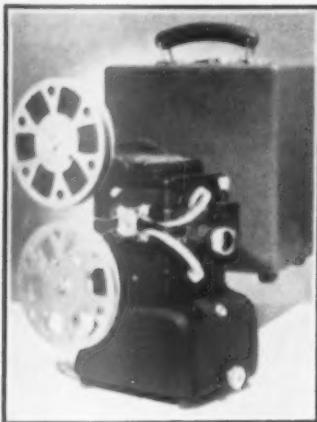
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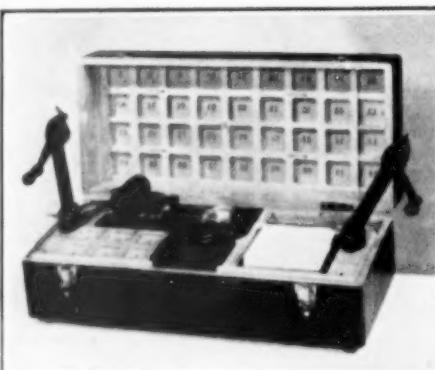
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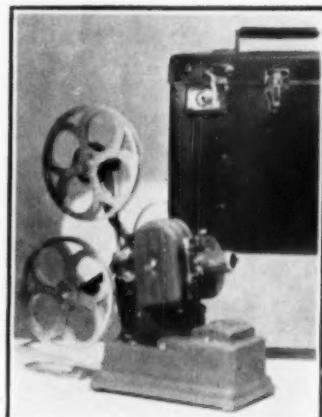
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so on. A return visit from Fourfold P.S. took place on Feb. 9th when they screened some of their own productions. Stanley Schofield visited the club on Jan. 19th to judge entries in the annual competition.

Fourfold P.S. (Hon. Sec.: Miss Audrey Morris, "Park House", Winchmore Hill Road, N.21). Tickets for the fourth annual show, to be held at The Methodist Church Hall, Hodford Road, Golders Green, N.W.11, on Saturday, March 10th are now available, by post only, from the secretary. The prices are 3s. 6d. (reserved) and 2s. 6d. (unreserved). The programme will consist of members' and club films made during the past year. John Huntley will give a short lecture.

Grosvenor F.P. (Hon. Sec.: R. B. Briskworth, 19 Grosvenor Place, Bath). The co-operation of the local police is being sought in connection with the filming of this year's feature production—a thriller. *Stolen Eden* was presented at a public show in Bristol last month by arrangement with the Phoenix C.C. Interiors for *The White Goddess* are now being filmed but the "jungle" exteriors must await more "tropical" weather.

Harrogate A.C.S. (Hon. Sec.: D. Johnson, 32 St. John's Road, Harrogate). Screen tests for *The Tramp* have now been completed. This film—the club's first—is a comedy telling the simple story of what happens when a variety of characters all want to sit on the same park bench. The test shots will be incorporated in a short "Twistful Whist". Membership is now 36, and new members are welcome.

Harpden P. & C.C. Cine Section (Hon. Sec.: G. R. Brandon, 49 Topstreet Way, Harpenden, Herts.). Celebrations were called for recently when, jointly with another society, the club won the Barnitt Cup in the 1950 Federation of Cinematograph Societies Competition. The prize-winner was the 8mm. puppet film, *We Haunt Your House*, the fifth of a series and the first to be made in colour. The sixth production is likely to have a desert setting. Members are now busily engaged in putting the finishing touches to their films in preparation for the annual show in April. R. H. Alder visited the club recently to talk on continuity and scripting. Members freely engaged in an intimate "inquisition" after a most informative talk.

High Wycombe F.S. (Hon. Sec.: D. W. Gravett, 8 High Street, High Wycombe, Bucks.). Screen tests were made on 8mm. for the club's next production, a short drama, which will be filmed on 16mm. negative stock. Particular attention will be paid to the acting. March 14th is the date of the society's annual show; tickets are now available from the secretary. New members are welcome.

Hounslow P.S. Cine Section (Hon. Sec.: G. Hanney, 167 Ellerman Avenue, Twickenham). Nine entries—seven 9.5mm. and two 8mm.—were received for the annual competition which was judged by Harry Walden, A.R.P.S. and Charles Watkins, A.R.P.S. Robert Porthc won the Silver Challenge Cup with *Every Convenience* (8mm.); D. Crowl came second with *Before Green Apples Blush* (9.5mm.) and the third place was gained by Mr. and Mrs. G. Hanney with *Wandering in North Wales* (9.5mm.). The projection unit has given five outside shows since Christmas to patients of the Hounslow Hospital, the Hard of Hearing Group and other organisations. Requests for four more shows have been received.

Huddersfield C.C. (Hon. Sec.: N. C. Ashton, St. Andrews Road, Huddersfield). *Westminster in Winter, A Happy Day, I'd Be Delighted To, Norwegian Fjords, Another Happy Day and Smugglers Cove*—all from the L.A.C. library—were screened at the first meeting of the 1951 session held on Jan. 11th. More than 50 members and friends attended.

Isle of Wight A.C.S. (Hon. Sec.: R. Mellany, Highfield, Newsham Road, Binstead, I.W.). At the President's Evening, held in January, F. Pritchard Flanders screened some of his 8mm. and 16mm. colour films of Scotland and local yachting scenes. A unique feature was the film showing the start of three different trans-Atlantic sailings, including that of the Smith Brothers.

Jersey A.C.C. (Hon. Sec.: L. A. Landick, 5 Palace Hotel Flats, Bagatelle Road, St. Saviour, Jersey, C.I.). Beginning 1951 in grand style with its New Year party this society has since held two meetings at which interesting lectures were given on optics and studio lighting. Shooting is now in progress for a short 9.5mm. film dealing with club activities. It will consist entirely of interiors. Ambitious plans are in hand for several 16mm. colour productions to be made in a Channel Islands setting. New members are welcome.

Kingston C.C. (Hon. Sec.: Peter Etherington, 205 Surbiton Hill Park, Surbiton, Surrey). A script is now being written for a short documentary about Kingston. It will be presented by the club at its stand at the Kingston 1951 Hobbies Exhibition, from April 18th to 21st at the Coronation Hall, Kingston. To compare film quality and technique over the past few years a selection of films was screened at a recent meeting: they included *A Village in Australia* (1933) by M. L. Nathan, *Moods of Nature* (1934) by P. Burnford, A. S. Phillips' *Birdland Home* (1935), *Mount Zoo* (1936) by Tuskamato, *Nancy's Garage* (1937) by Stoke-on-Trent A.C.S. and *The Coming of the Cameron* made by F. M. Marshall in 1945.

Leisure Film Circle (Hon. Sec.: D. J. Banfield, Llanguaeth, Glashutch Crescent, Newport, Mon.). Three shows of amateur films have been arranged by this newly-formed club to show visitors the scope of cinematography as a hobby. The last show in this series will be held on the first Wednesday in March. Local enthusiasts are invited to attend and bring along their own productions.

Lincoln C.C. Cine Section (Hon. Sec.: E. E. Horner, 16 Albert Crescent, Lincoln). Five entries—three 16mm., one 9.5mm. and one 8mm.—were received for the competition for films on the theme of the 'Christmas spirit'. Competitions on similar lines are to be run twice yearly in the future. Coming events include a demonstration of 9.5mm. equipment and a show of 9.5mm. classics. A tour of a commercial cinema projection room has also been arranged. New members are welcome at the weekly Friday meetings which are held at the Lincoln Technical College at 7.15 p.m.

Liverpool A.P.A. Cine Group (Hon. Sec.: E. L. Jones, 17 Eaton Close, Liverpool 12). At the annual cine show—"Cine Group Entertains"—the 8mm. Chester Zoo was shown publicly for the first time. Although it was well received it has been decided that some re-editing and elimination of under-exposed shots are necessary. Members' own productions were also shown with music and effects provided by the sound enthusiasts. The equipment exhibited led to discussions on all aspects of the hobby. The large attendance at the first film appreciation meeting encouraged the holding of a second on Jan. 9th. Each film was discussed fully after screening. Plans are now going ahead for a second production. New members are welcome.

Manchester C.S. (Ast. Hon. Sec.: L. T. Klett, 427 Bury New Road, Salford 7). The photography of *A Tribute to Richard Jefferies* made by the Swindon F.U. (first prize winner in the 1948 A.C.W. Ten Best) was particularly commended when the film was shown recently. *Death in a Tube* from Planet F.S. and a silent copy of *The Land of the White Rose* were also screened with a selection of Pathescope shorts.

Newcastle & District A.C.A. (Hon. Sec.: George Cummins, 143 Baywater Road, Newcastle-on-Tyne 2). A capacity audience is expected for the screening of *Intolerance* on Feb. 27th. This year there are separate classes for each gauge in the club competition; a cup will be awarded to the winner in each.

Norwich A.C.S. (Hon. Sec.: D. Robertson, 5 Essex Street, Norwich). The first annual dinner, attended by members and friends, took place recently. A varied programme has been arranged for the first half of 1951, and plans are being made for participation in the Festival of Britain activities in Norwich. Details of club films for hire may be obtained from the secretary.

Phoenix C.C. (Hon. Sec.: F. G. Bryant, 60 Keys Avenue, Horfield, Bristol 7). Shortage of 16mm.

Super XX stock has delayed filming for *Speak No Evil*. Members of the Bath Club, who have five 9.5mm. productions to their credit to date, visited the club recently. New members are welcome.

Planet F.S. (Hon. Sec.: Miss Hilda Collins, "Beam Ends", Belmont Avenue, Cockfosters, Herts.). Filming is progressing satisfactorily for the contribution to the I.A.C. Festival of Britain film. Members from Fourfold and Finchley A.C.S. visited the club recently on separate evenings, bringing with them a selection of their own productions. A return visit to Fourfold took place later in the month.

P.M.P. Cine Unit (Hon. Sec.: P. A. Pearse, 6 Toledo Road, Southend-on-Sea, Essex). The script for *Mine Own Treachery*—a thriller—has now been completed and shooting began last month. Work on *Trees* and *Solar Spectrum* has been delayed by technical and financial set-backs which prevent their being entered for the 1950 Ten Best Competition.

Sale C.S. (Hon. Sec.: Herbert G. Percival, 97 Ashton Lane, Ashton-on-Mersey, Sale). The local authorities have granted full facilities for the filming of Festival of Britain activities within the Borough. A programme from the Hyde C.S., screened recently, included *The Dangerous Age*, *Printer's Pie*, *Dinner for One*, *Air Mail*, *Wright Good Pals* and *Your Humble Servant*. New members are welcome.

Southall P. & C.C. Cine Section (Hon. Sec.: W. H. Oliver, 42 Betham Road, Greenford, Middx.). Three extra performances had to be arranged following the success of the premiere show of *The Second Man*—an 8mm. production with an eternal triangle theme. Other club films completed the programme. Work is to begin on *Autumn Light* this month. It is intended for entry in the 1951 Ten Best Competition. *The Last Performance* is being shown on Feb. 21st. Mr. Thorn of Pathescope visited the club recently to talk on "9.5mm. and the Amateur".

Stafford C.G. (Hon. Sec.: F. E. Spiller, 14 Tithe Barn Road, Stafford). Screen tests have been held by the group charged with the production of the new comedy film. Valuable information on lighting has been gained and the tests have provided the actors with useful experience—a new venture for them all. Two members of Wulfrun A.C.S. presented an 8mm. film show recently—an event of great interest since few members work in this gauge. Arrangements are being made for the presentation of the I.A.C. prize-winning films during March. Future activities include visits to the Stoke-on-Trent and Wulfrun societies to show programmes of Stafford films.

St. Andrews A.F.G. (Hon. Sec.: Brian R. Everett, 27 Meadowside Road, Cheam, Surrey). Three 9.5mm. cameras are being used for the filming of an experimental ballet film set to the music of Debussy. Intensive preparations are being made for *Two Didn't Come* (16mm.). Practically all the action takes place in one house, a plan of which has been made to facilitate scripting. Shooting will begin at the end of the month. A second visit to Pinewood Studios, for those who were unable to go the first time, is planned for the near future. The club's clapper boy really came into his own recently when tests were made with a Wearite tape recorder. A tea-cosy served as a camera blimp!

Stoke-on-Trent A.C.S. (Hon. Sec.: W. A. Cooper, 17 Eleanor Crescent, Newcastle, Staffs.). Several projectors were on test at a recent meeting when members brought along their own machines. To compare performance a length of film was run through each machine in turn. Light readings taken with an S.E.I. meter proved that lamp wattage is not the deciding factor in picture brightness. The film show given in the children's ward of the North Staffs. Royal Infirmary at Christmas was greatly appreciated by the young patients. The premiere of *Jael's Nail* was held recently.

Sudbury F.S. (Hon. Sec.: Mrs. W. E. Griscome, 40 Rothesay Avenue, Greenford, Middx.). Projection evenings are to be held at the club's newly-acquired meeting place, The Mulberry Inn, 20 Watford Road, Sudbury (near the Swan) on March 8th and April 4th. Those interested are invited to attend.

Tees F.U. (Hon. Sec.: A. Nunn, 16 York Road, Middlesbrough). For the second consecutive year this unit will be represented at the Model Engineering Society's Exhibition to be held in the Town Hall from Feb. 26th to March 3rd. In addition to the exhibition of cine equipment, the unit will also be responsible for the running of a small cinema. A set has been built at the club headquarters for use in the current production—a comedy. Work continues on the construction of a proscenium for use at club shows.

Triad F.U. (Hon. Sec.: P. Jones-Blakely, "Thurnham Cottage", 32 Florence Road, West Bridgford, Nottingham). Originally founded last November as a 9.5mm. unit, Triad will now cater for all three gauges. *Autumn Afternoon*—10 minute production completed recently—was filmed on Bauchet 9.5mm. stock processed by a member. Work has begun on the second film. New members are welcome.

Vanguard F.U. (Hon. Sec.: John H. Gandy, 93 Geldstone Road, Gazeboe Road, London, E.5). Atmosphere shots for *As Though It Were Yesterday*—the first production—are now being taken in and around London's Dockland. Meetings are now held regularly at the secretary's home. New members are welcome.

Victorian A.C.S. (Hon. Sec.: B. A. Bennett, Box 1270L, G.P.O., Melbourne, Australia). *The Little Imp*, by R. L. Greenwood; *A Letter to Mary*, by L. Platt and H. H. Norgate; *Wings Over the Sea*, by W. D. Burns; *Out to Lunch*, by L. Montague; and *Homeward Bound*, by M. Knobel were selected as the Five Best Australian Films of 1950. Thirty-one entries were received: twenty-two 16mm., six 9.5mm. and three 8mm. All the prize-winners were 16mm.—the first three in colour.

West London F.U. (Hon. Sec.: A. F. Shave, 77a Adelaide Grove, Shepherds Bush, W.12). Club activities are now concentrated on writing scripts and selecting locations for this year's productions. 600ft. have been shot for *Little Men*, and preliminary editing is under way. Some exterior filming remains to be done.

Wimbledon C.C. (Hon. Sec.: Miss Dorothy M. Sheppard, 35 Denmark Avenue, Wimbledon, S.W.19). Despite bad weather there was a large attendance at the annual Competition Night. There were seven entries, and for the second year in succession A. T. Forman carried off both cups. His film, *Tyrolean Interlude*, was described by Percy Harris, Hon. F.R.P.S., the club's vice-president, as "outstanding". Other entries were *The Shetlands* by Marie Crummell, *Holidays in France* by George C. Archer, John Ward's *Hardening Starter Ring Gears*, *There Was an Old Woman* and *Hanger Mill Camp*, both by Charles Watkins, A.R.P.S. and *Cotswold Rambles* by Tom Stewart. All the films were in Kodachrome with the exception of *Hardening Starter Ring Gears* which, however, had a colour sequence. New members are welcome.

Woolwich & District C.C. (Hon. Sec.: R. Johnson, 90 Eltham Road, Lee, S.E.12). Work on *The First Three Hundred Feet* was postponed temporarily while members concentrated on assisting with the organisation of the local 1949 A.C.W. Ten Best Films show. An exhibition was arranged in conjunction with the performance to attract new members.

Wulfrun A.C.C. (Hon. Sec.: G. Hayward, 32 Rupert Street, Wolverhampton). The recent screening of *A Tooth in Time* by John Verney and *Age of Innocence* by Peter Bowen—1948 and 1949 Ten Best plaque winners—have raised hopes that the club may bring off a hat-trick. The film made during a practical demonstration of lighting for interiors will be shown shortly. The way to obtain special effects such as silhouettes was demonstrated in addition to more straightforward set-ups with single and multiple lighting. Editing of the 16mm. group's *Wolf in Lamb's Clothing* is now well in hand but the shooting of the 9.5mm. unit's thriller has been delayed by bad weather.

Films for the Home Show

A selection of new and recent additions to the film libraries. Abbreviations used: M. minute; D. director; number in brackets thus: (2), indicates number of reels; P. indicates film is for sale outright.

16mm. SOUND FEATURES Davis Sound Film Equipments

The Amazing Mr. X. 78m. Turhan Bey, Lynn Bari, Cathy O'Donnell. Tale of a charlatan and his attempts to control the lives of four people.
Out of the Blue. 85m. George Brent, Virginia Mayo, Turhan Bey, Ann Dvorak, Carole Landis. Comedy-farce about a handsome artist, his beautiful models and a hen-pecked husband.
Danger on the Air. 75m. Donald Woods, Nan Grey. "Crime Club" thriller. Comedy, romance and murder in a radio station setting.

F.H. Co.

Lancashire Luck. (8). George Carney. *Night Ride.* (8). Jimmy Hanley. *Hyde Park Corner.* (8). Gordon Harker.
onesome Trail, Moon Over Montana. Six-reel musical westerns with Jimmy Wakely.

G.B. Film Library

Bonnie Prince Charlie. 117m. D. Anthony Kimmins. David Niven, Margaret Leighton, Jack Hawkins. First rate photography of Scottish landscapes in this reconstruction of the Stuart attempt to regain the throne. Excellent performance by Margaret Leighton as Flora Macdonald.
One Own Executioner. 104m. D. Anthony Kimmins. Burgess Meredith, Dulcie Gray, Kieron Moore.

Remarkably well cast film of the Nigel Balchin novel about a psychiatrist who undertakes the treatment of a homicidal ex-R.A.F. pilot. Tense denouement.

Kind Hearts and Coronets. 103m. D. Robert Hamer. Dennis Price, Valerie Hobson, Joan Greenwood, Alec Guinness. Exceedingly entertaining comedy-thriller in which Alec Guinness plays eight separate roles as the heirs to the Dukedom of Chalfont.
Madness of the Heart. 89m. D. Charles Bennett. Margaret Lockwood, Maxwell Reed, Kathleen Byron, Paul Dupuis. Melodrama with eternal triangle theme set in Provence and London.

Ron Harris

A Letter to Three Wives. 103m. D. Joseph L. Mankiewicz. Jeanne Crain, Linda Darnell, Ann Sothern, Kirk Douglas. Effective direction and lively acting in this domestic comedy about three wives who receive a letter telling them that one of their husbands has run away with another woman. Witty dialogue. Good entertainment.

Mother Knows Best. (Colour). 81m. D. Lloyd Bacon. Loretta Young, Van Johnson. Gay comedy about a mother and daughter who attend the same university and fall in love with the same professor.

Lady Windermere's Fan. 80m. D. Otto Preminger. Jeanne Crain, Madeleine Carroll, George Sanders, Richard Greene. Entertaining period piece freely adapted from the play by Oscar Wilde about the escapades of an attractive adventuress.

Road to Morocco. D. David Butler. Bing Crosby, Bob Hope, Dorothy Lamour. Fresh and effervescent "Road" film. Lavish costumes and settings.

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Battleground. 121m. D. William A. Wellman. Van Johnson, John Hodiak, Ricardo Montalban. George Murphy. Story of the Battle of the Bulge in 1944 as seen through the eyes of the infantry soldier on the spot.

Complete programme with *Let's Capitulate*. 8m. *In the Good Old Summertime*. 103m. D. Robert Z. Leonard. Judy Garland, Van Johnson, S. Z. Sakall. Musical. A saloon girl in a Chicago music store in 1906 is engaged in an anonymous correspondence with her manager—neither knowing the other's identity. A remake of Lubitsch's *Shop Around the Corner*. With *The Field Mouse*. 9m. *Side Street*. 81m. D. Anthony Mann. Farley Granger, Cathy O'Donnell, James Craig, Paul Kelly. Good performances by Granger, O'Donnell and Kelly in this drama about a man who steals a fortune—the spoils of a blackmailing deal. First-rate car chase climax.

With *Souvenir of Death*. 10m.; and *Knights of Freedom*. 22m. (For release on April 9th.)

The Yellow Cab Man. 84m. D. Jack Donohue. Red Skelton, Gloria De Haven, Walter Slezak, Edward Arnold. Comedy. Red Skelton as a well-meaning inventor who always does the wrong thing but manages to achieve his ambitions.

With *Portrait of a Genius*. 11m. Martin Block. Musical Merry-Go-Round No. 2. 10m.; and *Scientifiquiz*. 10m. (For release on April 23rd.)

Wigmore Films

Jungle Jim. 72m. D. William Berke. Johnny Weissmuller, Virginia Grey, George Reeves. Jungle Jim organises a safari for a woman scientist who is seeking a rare drug said to cure infantile paralysis. Competent acting and direction.

That Mad Mr. Jones. 92m. D. A. Sylvan Simon. Red Skelton, Janet Blair, Don McGuire. Comedy thriller. Red's girl friend will not marry him until he becomes a success. He tries his hand as a salesman and becomes involved in a murder tangle. A really funny climax.

The Loves of Carmen. (Colour). 95m. D. Charles Vidor. Rita Hayworth, Glenn Ford, Ron Randell. Based on the short novel by Prosper Merimee, it tells the familiar story of the handsome young dragoon who falls in love with the beautiful gypsy and abandons his career for the life of an outlaw and smuggler.

16mm. SOUND SHORTS

G.B. Film Library

Devon Whey. (1). David Hand "Musical Paintbox" cartoon.

Snow Capers. (2). Winter sports.

Ron Harris

Aboard the Flat Top, *Midway*. Movietone adventure. *Laurence Welk and his Champagne Music*. "Movietone Melody" series.

Spotlight in the Air. (2).

The Game Bag. Grantland-Rice Sportlight.

Three Bears in a Boat.

Jack Pearson

Fun on the Run; *No Indians Please*. One reel Abbot and Costello comedies. *Gems of Song*. (1). Deann Durbin. *Let's Sing a Western Song*. (1). Community singing. *Big Bad Wolf*; *Little Black Sambo*. One reel cartoons.

16mm. SILENT SHORTS

Jack Pearson

Fun on the Run; *No Indians Please*. Both one-reel Abbott and Costello comedies. *Big Bad Wolf*. (1). *Cartoon*. *Bar 20 Rides Again*. (1). *Hopalong Cassidy*. *Western Honour*. (1). Kirby Grant. *Western Feud*. (1). Johnny Mack Brown. *Charly the Champ*. (1). Chaplin comedy. *Who Robbed the Robins*. (1). Technicolor cartoon. *On the Farm*. (1).

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9.5mm. SOUND SHORTS

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Fury of the North. (3). Alaskan melodrama.
Captain Kiddie. (1). George Pal Puppetoon.
Four Parts. (2). Charlie Chase plays a quadruple role as each of the four sons of a proud mother.
Kings of the Arctic. (1). Documentary about sea lions.

9.5mm. SILENT SHORTS

Pathescope

Young Ironsides. (1). Charlie Chase as "Fearless", the man who will undertake any task for 1,000 dollars.
Charlie the Actor. 60ft. Chaplin comedy.

8mm. SHORTS

Jack Pearson

No Indians Please; *Fun on the Run*. One reel Abbott and Costello comedies.
Charlie the Chimp; *In the Bank*; *Between Showers*; *Oh, What a Night*; *Laughing Gas*. One reel Chaplin comedies.
Building a Building; *Mickey's Good Deed*; *Wayward Canary*. One reel Disney cartoons.
Colonel's Cup. (1). Jean Simmons. *Bar 20 Rides Again*. (1). Hopalong Cassidy. *Ride 'em Cowboy*. (1). *Spills and Thrills*. (1). *America's Wonderland*. (1).

Highlights of 1950

Omnibus newsreels are always popular programme material. Two new ones—reviews of 1950—are released for outright sale this month; the 16mm. sound version of British Movietone's Review of the Year—*Movietone's Review of 1950*—is available from the Ron Harris library. It has a running time of ten minutes and is for private exhibition only.

Associated British-Pathé's *Review of the Year 1950*, available in 16mm. sound, 16mm. silent and 8mm. silent, records such events as the General Election, the Derby, the "Truculent" disaster and the United Nations defence of South Korea.

G.B. Film Library 1951 Catalogue

Lavishly produced on art paper and liberally illustrated the latest G.B. film library catalogue gives full details of a remarkably comprehensive range of films. The helpful "suitability for children" classification, introduced last year, is continued in this edition.

Twenty-seven British Lion features, released for the first time on substandard, include such successes as *The Third Man*, *The Fallen Idol* and *The Small Back Room*, as well as the Anna Neagle—Michael Wilding "Mayfair" box-office hits. The catalogue (2s. 6d.) is obtainable from G.B. Film Division, Ainslee Road, Pervale, Greenford, Middlesex.

NEW CLUBS

Mr. R. N. Wright of 131 Princess Road, Moss Side, Manchester 14, is willing to undertake the formation of an exclusively 9.5mm. club in the Manchester area and would be pleased to hear from interested enthusiasts.

A number of enthusiasts in Birmingham have banded together to form "Forward Films". All three gauges will be represented. The script for the first film is ready and the filming of exteriors will begin as soon as the weather permits. New members are welcome. Enquiries to: Hon. Sec.: N. Phillips, 165 Groveley Lane, West Heath, Birmingham 31.

There is to be a cine section (for films not more than six years old) in the 15th South African Salon of International Photography. Not more than four films may be entered by any one competitor. Closing date: March 15th. Entry forms from Hon. Salon Secretary (Cine Section), Johannesburg Photographic and Cine Society, P.O. Box 7024, Johannesburg.

Mr. Sam Heath, whose letter "8mm. Splicing" appeared in the Feb. issue points out that the fraction 5/32in. mentioned in the last paragraph should read 3/32in.

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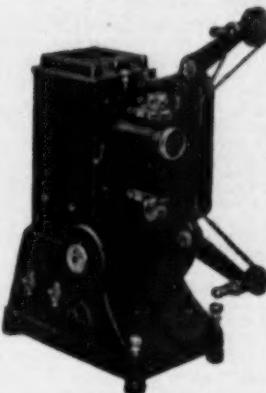
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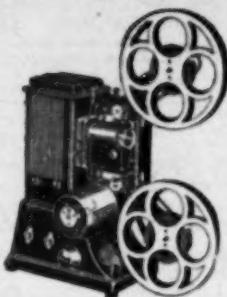
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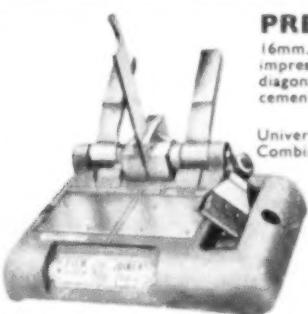


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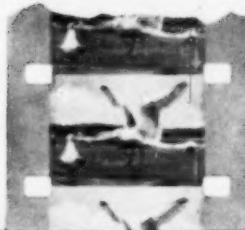
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